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THE UNIVERSAL INSTRUCTOR IN HOME ARTS.

BY A. MARSTON RAYMOND.

BEING A GUIDE TO THE

FOLLOWING ACCOMPLISHMENTS:

Fine Colored Glass Transparencies
The Preservation of Natural Flowers.
Roman Vase Artise. — Photo-E'egantiæ.
Papier Diapery. — Crystal Porcelain Painting.
Flower Painting. — Antique Painting. — Oriental
Painting. — Miniature Painting. — Painting On Silk.
Painting In Oil Colors. — Painting In Water Colors.
Ornamental Pottery. — Japanese Work. — Hair Work
Silk Flowers. — Sheet Wax Flowers. — Hot Wax
Flowers. — Wax Fruits, Wines, Beer, Jellies,
Cakes, Ice Cream &c. — Skeleton Leaves.
Shell Flowers. — Feather Flowers — St-
aining And Crystallizing Flowers And
Grasses. — Rubber Name Stamps.

D.M.LIENHARDT GENERAL AGENT.
IMPORTER AND DEALER IN
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1025 Poplar Steet Philadelphia, Pa.

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INTRODUCTORY NOTICE.

Ornamental work is fast becoming universal. A desire to acquire a knowledge of the ornamental arts seems inborn. There is a fascination in the handling of art objects that is irresistible to both young and old so that practice becomes a pleasant recreation rather than a task. To direct this remarkable impulse to become accomplished in Art Elegancies into a useful and a profitable channel is the aim of this book. Its mission is usefulness, and it will prove itself the most practical instructor in the world. By the aid of this book any one may in a very short time acquire a knowledge of many beautiful arts which can be made, if need be, a means of considerable income in doing such work for others. In a word, the benefits to be derived from a study of ornamental work in nearly every walk of life can not be estimated. Nearly all the arts given in this work require very little artistic skill or no more than ordinary taste. They have been the means of raising many to a higher position in life, and we feel that we do not overrate its worth when we say that none need ever be in want while they possess this book.

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CRYSTAL PORCELAIN PAINTING.

INTRODUCTION TO

CRYSTAL PORCELAIN PAINTING

This art which seems to be the rage at present in all parts of America is not at all new. I have seen two pictures in New Orleans that have been in a family over eighty years and are each marked Lorenzi Bernatto. — 1795 Another lady living in Chicago has one of another subject bearing the same name and dated 1817. And still another lady of Toronto has one with the same name and dated 1821. Those were each done on two convex glasses, the clouds and subdued tints being put on the second glass. Those pictures are very well executed, and if put in new frames would look nearly as well as if recently colored. They seem to have been copper-plate engravings rendered transparent with something like spermacetti.

From these facts we can reasonably conclude that Lorenzi Bernatto was one of the first to introduce this style of painting and possibly if not probably the author of the process.

In 1818 an imitation of this process was introduced in England by Alfred Lester under the name of Italian Pai-

ng which name bears another shade in favor of it being an Italian invention. Although Mr Lester Prospered for a while practice was soon discontinued as the pictures spotted. In 1840 Exavier Badeau a French Canadian introduced The Lost Art which was another imitation of the Bernatto Process. He was not permantly located any where but changed to a new field of labor as soon as his pupils learned that their pictures began to perish.

In 1856 Prof. Gaskill introduced Antique Painting throughout the United States. This was not an imitation of the Bernatto process as the print was transferred from the paper onto the glass. But the painting was done on the back in the same way. This gentleman gained the supreme respect of all his pupils who may be found in nearly every city from Main to California. But although he seems to have prospered even up to a month before his death he died in a Poor House at Nashville. Tenn. in 1878. leaving no papers with which to trace up his relations.

The art known as Crystal Porcelain Painting was first introduced in America by a Mr. O' Connor,from Ireland, in 1862. This process has stood the test of time. I have one painted by him nearly 13 years ago that has not undergone any visible change. His rates for teaching

were very high consquently few persons learn'd under h m But still he received handsome returns for his labor. Others not wishing to pay for learning produced by experiment pictures that looked fully as well for a while, but th ose done by Mr. O'Connor's process have alone stood the test of time. It is hardly necessary to mention the various processes that have been palmed off on the people as the right one as there is hardly a street in any large city in the U. S. but has a person living on it who has been duped by some one of the worthless processes.

In my travels I have met several who claimed to be the Authors of this painting but if the real Author would put in his appearance about now I think he would in age some what resemble Rip Van-Winkle.

CRYSTAL PORCELAIN PAINTING

To proceed:— If the photograph you desire to color is mounted on a card give it a thorough soaking in hot water to remove it from the card. Then prepare a thin paste of one teaspoonfull of corn starch and one teaspoonfull of Nitrate of Strontia to half a cup of cold water and keep it stirred till it comes to a boil.

Having cleaned your convex glass, paste the hollow side of it and the face of the picture, and proceed to work out all air between the picture and the glass. Do not begin by stretching the edges of the paper as it is the center that needs a little stretching to cause the sides to lay even. Work from the center, carefully towards the edges, first with your fingers, then with the zinc presser made for the purpose. Turn the beveled edge of the presser down on the picture and draw it from the center to the edge to work out the paste and to press out the air blisters betw een the picture and the glass.

When the picture is perfectly dry on the glass rub off the paste on the back with medium sandpaper or emery paper then fill the hollow side of the glass with Mrs Alexand. der's Translucent Preparation and allow it to remain on till perfectly transparent this will take from eight to twel -ve hours according to the thickness of the paper. But the time can be lessened by carefully sandpapering the pict- ure very thin. As the picture can not be injured by allow- ing the mixture to remain on longer than necessary it is best to be sure that it has been on long enough as it is lia- ble to spot if not allowed sufficient time to become per fectly clear. Moreover the colors are put on the back of

the picture and if it is not clear the colors will look dim.

ANOTHER MODE

Another mode of making the pictures transparent is by sandpapering them very thin and melting spermaceti over them. Melt the spermaceti in a dish by the heat of steam. This can be done by placing the dish over a vessel of boiling water. When it is melted to a liquid warm the glass on which you have mounted the picture and put it into it. Be particular to see that the picture is entirely covered with the spermaceti. If the sandpapering is well done it will get transparent in about one hour, but if it is not well sandpapered it will take longer.

I prefer this mode as it is the quickest, but the utmost care should be obeserved in sandpapering or you will rub a hole through the picture, but if this part is slighted you will have the mortification of seeing your picture become clouded and spotted

PROF. La FONTAIN'S PROCESS.

This also requires the picture to be carefully sandpapered very thin . sometimes instead of sandpapering, the index finger is made moist and used in a brushing motion to remove the paper in little rolls. I prefer to sandpaper them because the moisture of the finger draws the strength from the paste, and then the picture is very apt to peal off of the glass, and when once off it will be found some what difficult to put it on again on account of it being made so very thin.

Instead of spermaceti Prof. La Fontain used Russian Isinglass dissolved in alcohol to the consistency of varnish. After giving the picture a coat of this preparation with a fine brush it is allowed about twelve hours to dry when it will be ready to paint.

The painting is the same in each process. They differ only in the mode of making them transparent. Sometimes parafine is used instead of spermaceti. Either of them will make imperishable pictures if properly used, but much depends upon carefully sandpapering them very thin.

Various kinds of oils are often used to render them transparent but all oils evaporate and by doing so the transparency leaves the paper and the pictures are then ruined.

INSTRUCTIONS IN

TINTING AND COLORING.

INSTRUCTIONS IN COLORING.

A few of the following pages are devoted to complete instructions in coloring of the different parts such as eyes, lips, jewelry, hair, complexions, ribbons, laces, furs, feathers, and dresses. No less interesting will be the table on mix ing tints a knowledge of which will save the expense of buying unnecessary paints as it tells how to make a variety of colors out of a few.

If you know very little of the harmony of colors you will find an extensive list of colors that harmonize. If you are not expert in the adaptation of colors to the different complexions, you will find in order the colors suited to fair, dark, medium, pale and sallow complexions, with fitting remarks on harmony by contrast and harmony by analogy, also the proper adjustment and blending of colors to contribute the greatest natural excellencn to the plainest features. I will here remark that it is not sufficent to have perfect instructions as much depends on having the best materials as there is much deception in them.

I can safely recommend to you Mr. D. M. Lienhardt whose advertisement you will find in the end of this book. Any thing bought of him will prove satisfactory and his prices will be as low ,and on some things, lower than elsewhere.

The coloring is all done on the back of the picture regardless of all shading as the shaddows are already printed on the paper and will be clear and beautifull in front although it receives but an even coat on the back. A little dot of blue on the back of the eyes will make them perfect after touching the white part with a little white. When you color jewelry, ribbons, dresses, &c an even coat of the desired color on the back over shades and light parts alike will look as beautifully shaded in front as if done by an experienced Artist.

It takes two glasses to complete each picture. The one on which the picture is pasted is called the first glass. On this should be colored the eyes, lips, cheeks, jewelry, ribbons, hair, and all deep or bright colors. This done a little narrow strip of card is pasted onto the glass close to the edge to wedge the glasses apart to prevent the second glass smearing the paint on tda first one.

Soft or subdued tints are all colored on the second glass and show through with less brilliancy than when put on first glass. The face, hands, laces, furs, feathers, embroidery, fans, handkerchiefs, , collars, cuffs, dresses and backgrounds go on the second glass.

When completed bind the two glasses together with a card on the back to keep out the dust

TINTS FOR EYES.

Gray eyes, use Prussian blue tinged with yellow to give it a greenish-gray caste, and if too dark add a little white to make it lighter, and if too green add a very little brown

Brown eyes, use Vandyke brown with white and a little yellow to make it the shade desired

Hazel eyes, use Vandyke brown a little Crimson lake and Silver, or Flake white to make it lighter

Blue eyes, use Prussian blue. Mix white with it to make all the varied shades of blue, bearing in mind that the more white added to the blue the lighter it will be.

TINTS FOR JEWELRY.

Old gold, use Chrome yellow tinged wth Crimson lake.

Roman gold, use Chrome yellow and Silver white.

Bronze gold, use Raymond's. Gold Paint. This is the best article sold for this kind of painting.

TINTS FOR PRECIOUS STONES.

Rubies, use Rose madder and Crimson lake to suit.

Pearls, „ Silver white and a little Prussian blue.

Emeralds „ Emerald green and a little Silver white.

Garnets, „ Chinese vermilon and Rose madder to suit.

Diamonds „ Little specks of Vermilion first and when dry finish with white.

TINTS FOR CHEEKS AND LIPS.

For children, use Rose madder. Put a speck on the cheek with your brush and rub it on with your finger so as it will be on very thin. For grown persons, tint the cheeks and lips in the same manner with Crimson lake.

FLESH TINTS.

For children, mix Rose madder, Silver white and a little Chrome yellow. For grown persons, mix Chinese vermilion Silver white and Chrome yellow. For dark complexions, add Vandyke brown.

TINTS FOR HAIR.

Chestnut hair, use Ivory black, yellow and a little madder Brown hair, use Vandyke brown. To lighten the shade use a little yellow and white

Flaxen hair, use white, yellow and brown.

Brown hair, use Vandyke brown. To ligten the shade add white, but if a yellowish brown is desired add yellow.

Auburn hair, use Burnt umber, Lake and chrome yellow.

Gray hair, use white, yellow and a little blue.

TINTS FOR BACKGROUNDS.

To imitate Pearl mix a little black and blue with white.

To imitate Porcelain mix a very little blue with white.

To imitate Ivory mix a little yellow with white.

A little green mix'd with white makes a very pleasing tint for backgrounds, as does also a little blue and rose madder mix'd with white.

To imitate Jet mix blue, black, and a very little white. But bear in mind that unless the background is very dark in the picture it cannot be made jet black.

Vandyke brown, Gamboge, white and prussian blue mak a variety of pleasing tints for backgrounds. Burnt sienna Silver white, Carmine, and gamboge, make beautiful ivory tints, very usefull in autumnal foliage, shading of draperies, also for birds, flowers, and all cases where very rich color is required.

Raw sienna, madder lake, cobalt, and silver white make very beautiful silvery grays.

Some beautiful, warm, sunny tints may be produced by mixing yellow ochre, orange vermilion and silver white.

Some dull sober tints on the order of beautiful grays can be produced from lamp black, silver white and gamboge.

From lamp black Silver white, and Cobalt blue, may be produced. A variety of saddened blues of universal use in skies &c. White and a little Carmine produces a delicate tint suitable for back-grounds on paintings of children.

A variety of delicate tints can be produced from rose madder, cobalt blue and a little white. The white is added to make the transparent colors opaque

From yellow ochre, rose madder and cobalt blue a variety of duller tints may be produced

From a little white, yellow ochre and prussian blue a variety of pleasent,cool grayish greens may be produced. From rose madder, brown mader, prussian blue and a little white a variety of grays and purples may be obtained. A little white, gamboge and burnt sienna produce several bright tints usefull in painting bands borders &c

COLORS SUITED TO

COMPLEXIONS.

As colors detract from or contribute to the skin and gene ral cast of the features such colors should be selected as will best harmonize with the complexions The reason persons often remark that paintings look more handsome than the persons really are is simply because the artists selected colors that best suited the complexions.On the other hand artists have destroyed the appearance of beautiful faces by the reflection of ill assorted and inharmonious colors. Attend therefore to a proper adjustment of colors and their harmonious blending and you may even improve plain features.

All soft hues of each color are most appropriate to beauty. Brilliant colors should be used sparingly.
Even ribbons and trimmings are not chaste and pleasing if too brilliant, but of course they will bear a greater richness of color than the principal material of the dress.

COLORS SUITED TO FAIR COMPLEXIONS.

The colors best suited to fair females are rose, azure, buff, mauve, peach, fawn, and all light shades of yellow.

COLORS SUITED TO DARK COMPLEXIONS.

For dark complexions the colors that suit best are violet, purple, puce, olive, dark blue, green, claret [color] old gold or orange, [color] and pearl

COLORS SUITED TO MEDIUM COMPLEXIONS. For medium complexions the colors that suit best are azure, pink, peach, lilac, and pale green.

COLORS SUITED TO PALE COMPLEXIONS. The colors best suited to pale females are pale yellow, buff, pale rose, light blue, lilac, and dove [color.] When white is used it can be toned with the above colors for trimming.

COLORS SUITED TO SALLOW COMPLEXIONS. The colors best suited to sallow complexions are red, purple, green and blue of varied shades.

I will here say that the mere fact that the colors harmonize with the complexion is not sufficent, they must also harmonize with each other; that is, there must be an agreeable contrast between the ribbons, trimmings, and the dress. Some times the colors suited to a blonde will look well on a brunette, but not unless there is associated with them colors that harmonize with the complexion thereby causing a harmony between the whole; but still this is not as perfect a harmony as when the dress suits the complexion. Black suits all complexions.

INSTRUCTIONS IN THE

HARMONY OF COLORS.

TABLE OF COLORS THAT HARMONIZE.

Yellow	and	Purple .. .. Harmonize
„	„	Black .. .. „
„	„	Violet .. .. „
„	„	Scarlet .. .. „
„	„	Lilac .. .. „
„	„	Drab .. .. „
„	„	Crimson .. .. „
„	„	Blue .. .. „
„	„	Red .. .. „
„	„	Brown .. .. „
„	„	Pink .. .. „
Purple	„	Black and Crimson .. .. .. „
„	„	Yellow and Scarlet .. .. .. „
„	„	Green and Yellow .. .. .. „
„	„	Blue and Crimson .. .. .. „
„	„	White and Scarlet .. .. „
„	„	Red and Green .. .. .. „
„	„	Blue and Orange .. .. .. „
„	„	Crimson and Orange .. .. .. „
„	„	Gold [color] and Scarlet .. .. „
„	„	Chestnut and Buff .. .. .. „
„	„	Cardenal and Yellow .. .. „

TABLE OF COLORS THAT HARMONIZE.

Black	and	Orange	Harmonize
„	„	Maze	„
„	„	White	„
„	„	Scarlet	„
„	„	Lilac	„
„	„	Drab	„
„	„	Crimson	„
„	„	Blue	„
„	„	Buff	„
„	„	Brown	„
„	„	Pink	„
Orange	„	Lilac and Crimson	„
„	„	Purple and Scarlet	„
„	„	Green and Scarlet	„
„	„	Blue and Crmson	„
„	„	Green and Scarlet	„
„	„	Red and Green	„
„	„	Blue and Crimson	„
White	„	Crimson and Scarlet	„
„	„	Gold [color] and Cherry	„
„	„	Chestnut and Purple	„
„	„	Cardenal and Yellow	„

TABLE OF COLORS THAT HARMONIZE.

Lilac	and	White .. .. Harmonize
„	„	Gray .. .. „
„	„	Maize .. .. „
„	„	Scarlet .. .. „
„	„	Cherry .. .. „
„	„	Mauve .. .. „
„	„	Crimson .. .. „
„	„	Yellow and Crimson .. .. .. „
„	„	Yellow and Orange .. .. .. „
„	„	Green and Yellow .. .. .. „
„	„	Blue and Black .. .. „
„	„	White and Scarlet .. .. „
Crimson	„	Maize .. .. „
„	„	Black .. .. „
„	„	Brown .. .. „
„	„	White .. .. „
Scarlet	„	Black and Yellow .. .. .. „
„	„	Blue and Orange .. .. .. „
„	„	White and Orange .. .. .. „
„	„	Gold [color] and White .. .. „
„	„	Blue and Buff .. .. .. „
„	„	Cardenal and Yellow .. „

TABLE OF COLORS THAT HARMONIZE.

Blue	and	White	Harmonize
„	„	Drab	„
„	„	Maize	„
„	„	Yellow	„
„	„	Cherry	„
„	„	Fawn	„
„	„	Chestnut	„
„	„	Yellow and Crimson	„
„	„	Crimson and Orange	„
„	„	Green and Yellow	„
„	„	Scarlet and Purple	„
„	„	White and Scarlet	„
„	„	Buff	„
„	„	Black	„
„	„	Brown	„
„	„	Crimson	„
Red	„	Black and Yellow	„
„	„	Blue and Orange	„
„	„	White and Orange	„
„	„	Gold [color] and White	„
„	„	Blue and White	„
„	„	Green and Yellow	„

INSTRUCTIONS IN

MIXING COLORS.

TABLE FOR MIXING COLORS.

For	Buff	Mix	Red, Black and Yellow.
„	Cardenal	„	Rose madder, and Vermilion.
„	Chocolate,	„	Red, Black, and Brown.
„	Chestnut	„	Red, Black, and Yellow
„	Dove	„	White, Red, Blue and Yellow.
„	Drab	„	White, Yellow, Red and Black
„	Green	„	White Blue, and Yellow.
„	Gray	„	White, Black and Yellow.
„	Gold [color]	„	Yellow and Rose madder.
„	Olive	„	Yellow, Black and White.
„	Peach	„	White and Rose madder.
„	Pearl	„	White, Black and Blue.
„	Purple	„	Rose madder and Blue.
„	Pink	„	Rose madder and White.
„	Flesh	„	White, Yellow and Red.
„	Stone[color],	„	Blue, White and Brown.
„	Steel [color],	„	White, and a little Black.
„	Violet	„	Carmine, Blue and White.

GENERAL REMARKS.

In mixing colors the quantity of each color is not given as the quantity of each color depends upon the shade desired. If you mix white, yellow and blue for gray hair and find that it makes the hair an iron gray when you desire a silver gray you will have to add more white as it is the blue that darkens it. For golden gray the yellow is made to predominate. If too much blue is used it will make a green tint. The same rule must be observed in mixing all tints. If in producing flesh tints you get them too florid it is on account of too much red. If it is too sallow it is caused by too much yellow; and if too pale it is on account of too much white. Thus it will be understood that a little judgement will save unnecessary mixing of colors.

If you wish to remove any paint from the picture do so with a soft rag or sponge and a little bleached crystal oil. But do not use it too freely or it will extract the transparent preparation from the picture and cause it to spot.

Clean your brushes in purified spirits of turpentine when ever you wish to use another color, and never allow the paint to dry on the brush as it will render it worthless.

Some times shiny streaks appear which are caused by the paste being insufficently worked out with the presser.

REQISITES FOR

CRYSTAL PORCELAIN PAINTING.

MATERIALS REQUIRED FOR

CRYSTAL PORCELAIN PAINTING.

The materials required for this work are one tube each of the following Oil Colors: Chinese vermilion, Silver white, Prussian blue, Chrome yellow, Vandyke brown, and Crimson lake. Two small Camel-hair brushes.[No's 2 and 4.] One bottle of Purified Spirits of Turpentine. One bottle of Mrs. Alexander's Translucent Preparation.One bottle of Crystal Oil. Two Card, and two Cabinet size Convex Glasses. Half an ounce of Nitrate of strontia.

All the materials in the above list are included in Mr. D. M. Lienhardt's $1.50 outfit.[See advertisement at the end of this book.]

Other colors can be used to advantage, but the above list is very good set for general purposes.

PRICE GENERALLY CHARGED FOR THIS WORK

I am often asked how much is generally charged for coloring pictures in this style, but the prices vary in every city from $3. to $6. each. It is nearly all profit, the main cost being only ten cents each for glasses. A set of paints will color a great many pictures.

GENERAL RATES FOR TEACHING THIS ART.

This art has never been taught to any great extent for less than ten dollars, and as high as one hundred dollars. I have met a few in my travels who said they learned it for five dollars, but what they thought was instruction was only a burlesque on it, as very few, indeed, can get along without perfect instruction in the different parts as they are given in this book. Even at ten dollars teachers never give more than two lessons in which the easy parts are shown and the most difficult parts are passed over, unnoticed by most pupils because they think that the whole process is simple enough to be learned by any numskull. But imagine their consternation — conceive if you can of their feelings when they find that they cannot do it! The teacher is gone. The charm is gone. And the money is gone. Why has this happened? I will tell you. It was because they were not as smart as they imagined they were.

ITALIAN

MINIATURE PAINTING.

ITALIAN MINIATURE PAINTING.

This art is known by various names such as Madonna Egyptian, and Crystalotype painting.

Pictures colored in this way are generally mounted on convex glasses, but it is not really necessary to do so as they can be colored on the card.

The colors used for this work are transparent. An even coat on the differet parts, of the desired color, will appear as if softly applied and artisticly shaded, because the shades of the picture show through the color. To color eyes, hair, ribbons &c. an even coat over each part with the color desired is all that is required. Before applying the colors go over the picture with a soft damp sponge. This process is the reverse of Crystal Porcelain Painting as in this the painting is all done on the front of the picture, and in Crystal Porcelain Painting the coloring is all done on the back. In Italian miniature Painting the picture shows through the colors. In Crystal Porcelain Painting the colors show through the picture. In one oil colors are used and they are nearly all opaque. In the other none of the colors are opaque, nor is there any oil colors used. Some persons call them water colors but they are no

They are transparent stains. And they simply stain the eyes, hair, dresses, ribbons, flesh &c. without obscuring the shades of the picture. If the picture is to be mounted on a convex glass give it a thorough soaking in hot water to remove it from the card. The touching of the different parts with a damp sponge before putting the colors on is to prevent them running. If you put a color on and wish to remove it do so at once with Italian Stain Remover, [It is poison.] and a soft sponge. When colored make a paste of one teaspoonful of corn starch and one teaspoonful of nitrate of strontia to half a cupful of cold water and keep it stirred till it comes to a boil. Now paste the concave or hollow side of the glass and the face of the picture and proceed to work out all air between the picture and the glass, first with your fingers, then with the zinc presser, but be careful to turn the beveled edge down. Some persons prefer this process to Crystal Porcelain pain-ting as there is no sandpapering to be done, nor rendering of the picture transparent. A child twelve years of age will become. proficient after a very little practice.

The hints given in Crystal Porcelain Painting on the colors suited to different complexions will be found of great service as will also the hints on the harmony of colors.

REQUISITES FOR

MINIATURE PAINTING.

MATERIALS REQUIRED FOR

ITALIAN MINIATURE PAINTING.

The materials required are a complete set of Italian Colors. Two Zinc Pressers. One bottle of Italian stain remover. One ounce of Nitrate of Strontia. One bottle of Purified Spirits of Turpentine. [For cleaning brushes.] Two Camel's hair Brushes. [No's 2 & 4.]

All the above articles are included in Mr D. M. Lienhardt's $2. outfit. [See advertisement on last page.]

THE PRICES CHARGED FOR THIS WORK.

Although it takes but a few minutes to color a picture in this way the general belief is that it takes several hours of tedious work, consequently the price is kept up to $5. in most cities, but in Philadelphia it is down to $1. But even at that price an Amature can make $30. per day, as the only expense is the cost of the glass which fluctuates from 7 to 10 cents each. A set of colors will do over a hundred pictures. The price for teaching this art in Philadelphia and New York is $5. in other cities the price is $10.

CRYSTAL IVORYTYPE PAINTING

This is merely another name for Crystal Porcelain Painting. The process is precisely the same.

CAMEO OIL PAINTING.

This is an imitation of Crystal Porcelain Painting. It was called an improved process because they are made transparent with castor oil and require no sandpapering. It is a humbug as the oil evaporates and leaves the picture spotted.

PHOTO-CHRO-MOGRAPHY.

This is the same as Cameo Oil Painting with the exception of a little alcohol being mixed with the castor oil. It is claimed by some that the alcohol prevents it spotting, but as alcohol is a dryer it will cause spots to come quicker than if it was not used.

CHROMO PHOTOGRAPHY.

This is merely another name for Cameo Oil Painting. It has a little glycerine mixed with the oil and this it is claimed prevents the oil evaporating, but I colored one this way, and in three months it had at least ten thousand specks like freckles on it.

Those different processes are merely the result of experiment by persons who desired to know all about Crystal Porcelain Painting without paying for instructions.

PAINTING ON SILK.

PAINTING ON SILK.

Judging from the various articles in silk, satin, swiss, and velvet, that are now ornamented by hand painting it promises fair to become the favorite of home arts. The exhorbitant prices that are charged for this work, the demand for it, and the ease with which a thorough knowledge of it is acquired, opens to thousands a field of labor that promises handsome returns. A gentleman in Washington, D. C. has within a few years made a nice little fortune decorating masquerade costumes, ball, wedding suits &c. Another young lady of the same city paid five thousand dollars for a residence, all of which she made by painting birds, branches, flowers &c., on ladies bows and neck-wear. An acquaintance of mine has given up portrait painting to devote all his time to painting buttons and gloves.

Those who have thorough knowledge of sketching can make their own designs on the article to be decorated, with a soft lead pencil, and after blending a little mastic varnish and cremnitz white to a consistency that will freely flow from the brush, go over all the design with it.

When dry give it another coat, and when this has dried a third coat can be put on, and when dried to a tack apply dry colors of the finest quality, blending them as desired. For purple flowers, mix carmine and prussian blue. For light pink, use rose madder; medium pink, use carmine; and for dark pink use crimson lake. For yellow flowers, use chrome yellow and shade with sienna. For orange color flowers, mix a little carmine with chrome yellow. Mix prussian blue and yellow for the varied shades of dark and yellowish green, and add white to produce all the lighter shades desired. Shade green leaves and stems with vandyke brown. Put in the veins with brown or black thinned with copal or mastic varnish. For stamens add a little chrome yellow to the brown. If the whole is not evenly coated it will not look well.

A PROCESS FOR THOSE WHO CANNOT DRAW.

Tilton's design cards are a wonderful help to such as can not draw their own designs. Those cards have the outlines perforated and by rubbing powdered chalk over them it transfers the design onto the goods to be decorated. Each subject has directions in detail for coloring the different parts. While practice in this way cultivates the taste and educates the eye yet to become proficent in this art a kno-

wledge of freehand drawing is very necessary.

THE THEOREM OR STENCILING PROCESS.

Another mode of decorating silk &c is with theorems. Those are designs cut out of oiled paper on the order of a stencil. The flower or whatever it may be is cut out of one piece of oiled paper in solid form, and on another piece of oiled paper the shade alone is cut out. The solid form is first laid on the article to be decorated and cremnitz white rubbed over it with a stencil brush. Mix in with the white a little copal varnish to prevent it running. When the first coat is dry give it another. Allow a third coat to dry till it becomes tacky then lay on the same theorem and apply some very fine dry color with a piece of thick plush . Do not rub it on, just pat it on very light so as it will have a soft velvety finish. Next put over it the paper on which the shades are cut and go over it with a littie varnish and when tacky go over it with dry color useing the plush as before. The shades can be put on with Vandyke brown, Ivory black, or any other color that suits the subject best. On raising the second theorem you will have your design beautifully shaded.

Any design can be finely executed in this way if the stencils or theorems are well made. Those who cannot draw

their own designs can have them made on sheet brass by any general engraver. Those made of brass are much more durable than those made on paper, and with care will last for years. If you get some costly designs cut in this way and wish duplicates on sheet brass for scholars, the cheapest way would be to procure some sheet brass and cut pieces of the size desired, then coat them with a mixture composed of the following articles. Burgundy pitch, 2 ounces White wax, 3 ounces. Mastics, 1 ounce. Melt all together in a pan then pour it into cold water and form into very small balls. Next put the balls into a small bottle with sufficent Asphaltum varnish to dissolve them. If they do not readily dissolve put the bottle in warm water and bring to a boil and this will cause the little balls to dissolve. This done give the pieces of brass a coat of this mixture on each side and lay your design over it and trace every part with a pointed instrument. Merely scratch through the varnish then place it into a vessel of Nitric acid diluted with water and the Acid will cut through the parts you have traced with the pointed instrument, and the pieces will drop out, then the varnish can be cleaned off with alcohol. In this way you can make duplicates in a few minutes of designs that will cost several dollars.

If it cuts through the brass inside of twenty minutes it is apt to peal the varnish off of the glass. therefore see to this point, and dilute the Acid with water if it cuts too fast You can try it on a small piece of brass to see how long it will be cutting through it, and when you have the acid reduced to its proper strength put in your design.

Few persons there are who will be able to appreciate the value of this Etching Recipe. It may seem of little importance to many. thrown in as it is with so much for a little, but as simple as it may seem I paid $200. for it. You may perhaps get an idea of its worth when I say that any Stencil Cutter who learns how to etch stencils in this way can save an expense of several hundred dollars for Dies and Chisels, as it is with such tools they nearly all do their work. Moreover the Acid will do finer work than lies within the power of any man to execute. Nor is this all: The Acid will etch out a piece of work in twenty minutes that will take a month of Chisel work by an expert Stencil Cutter. – Every mechanic can mark his name on his tools in this way, and any lady can learn from this book how to transfer ornamental letters monograms &c., from paper onto silverware or any thing of value in metal and mark them equaly as well as if engraved by hand.

MATERIALS REQUIRED FOR

PAINTING ON SILK.

Procure a tube of cremnitz or flake white and the following dry colors : Prussian blue, Green, Black, Burnt sienna, Carmine, Chrome yellow, and Vandyke brown. A bottle of copal or Mastic varnish, a palette and palette knife 5 Sable brushes [No's 1 to 5.] 2 camel's hair brushes [No's] 5 and 6. – The price generally charged for teaching with theorems is ten dollars; the free hand process is $30.

PHOTO-ELEGANTIAE.

PHOTO-ELGANTIAE

In bringing to your notice photo – elegantiæ it affords me not a little satisfaction on account of its extreme simplicity in every part. Up to the present time Crystal Porcelain Painting has been acknowledged by all to be the most simple and effective process for coloring photographs in oil colors, but I can justly claim for this greater simplicity. It is the result of several years practice in and observation on coloring photographs. By this process pictures are rendered doubly valuable by adding the warm tints of life to the cold, death-like, but faithful production of the photographer. Life size portraits or miniatnres for lockets may be painted with equal facility. It is the most handsome and permanent of all paintings on glass, and it promises fair to become the favorite mode of painting photographs Some persons consider it a costly art to practic because the glasses are worth fifty cents each, but those glasses are ¼ inch thick and the beveled edges can be gilded and ornamented so that no frame will be necessary. Moreover, there is two glasses used in Crystal Porcelain Painting and they are so very frail there is danger of breaking them while mounting the pictures on them.

In this process only one glass is used, and that is too thick to be very easily broken, unless it is let fall. Therefore it will at once be noticed that what is saved in one way is lost in another.

In this process the pictures are made transparent with Camphorated extracts of bleached beach tar after being sandpapered very thin. The sandpapering on the flat glasses is much easier to do than it is on the convex glasses. To proceed: If the photograph is mounted on a card give it a thorough soaking in hot water to remove it from the card. Then prepare a thin paste of one teaspoonful of cornstarch and one teaspoonful of nitrate of strontia to half a cup of cold water. Place it on the stove and keep it well stirred till it comes to a boil. Now paste the face of the picture, and the hollow side of the glass, and proceed to work out all air between the picture and the glass, first, with your fingers, then with the zinc presser sold with outfits. Sometimes shiny streaks can be seen after the paste has dried, which can only be remedied by removing it from the glass by soaking it in warm water and proceeding as before, only, cover both sides with paste and leave it soak well into the picture before remounting it on the glass. Those streaks are caused by the paper being too

thick or stiff for the paste to be worked out sufficently. When it is dry cover a small block with cloth and fold sandpaper around to rub the paper down very thin.

If the glass is larger than the photograph cover the margin with strips of paper till you have sandpapered it so as to not scratch the glass. When sandpapered remove the strips of paper from the margin by dampening them, but be careful not to dampen the picture. Now put the bottle containing the bleached beach tar extract in hot water till it is dissolved then pour it on the picture and hold it over a lamp to keep the glass warm till the picture is transparent. As soon as the picture is clear, which will be in a few minutes, wipe off the superfluous liquid, and in ten minutes it will be ready to paint.

Tint the cheeks, lips,eyes, and hair, and allow the paint to get perfectly dry before putting on the flesh color, as the tint on the cheeks will blend with the flesh color if not perfectly dry. For laces, furs. and all soft colors mix a little Mastic varnish with the color and apply it very thin. If it looks smeary remove it with Crystal oil, and add more varnish to the color. Flakes of pearl and tinfoil makes a beautiful background. The flakes can be fastened by gluing a piece of muslin over the back.

MATERIALS REQUIRED FOR

PHOTO-ELEGANTIÆ.

One tube each of the following colors: Silver white, Prussian blue, Chinese vermilion, Chrome yellow, Vandyke brown, Ivory black, and Crimson lake. One Zinc presser. One bottle of Mastic varnish. One bottle of Crystal oil. Two Camel hair brushes, [No's 2 & 4.] One bottle of purified Spirits of turpentine [for brushes.] One bottle of Camphorated bleached beach tar extracts. ½ ounce of Nitrate of strontia. — All the articles in the above list are included in Mr D. M. Lienhardt's $1.50 outfit. [See advertisement on last page.] N. B.– Any person wishing to teach this art can get the privilege to do so by Addressing D. M. Lienhardt 1025 Poplar street, philadelphia Pa. He will furnish instruction papers to such for their scholars at 12 cents a dozen. But I want it strictly understood that he alone is privileged to get instruction papers printed.

I will use all legal means to prosecute such as infringe on my copyright. The fine for doing so is one hundred dollars per line. Moreover any person found teaching this art for less than $5. will not be furnished directly or indirectly with instruction papers.

OIL PAINTING.

OIL PAINTING.

Many of the pigments that cannot be used in water-color painting on account changing color, can be safely used in oil painting as each particle of paint is enveloped in a skin-like encasement formed by the oil. The vehicle used in water color painting does not so envelope the paint, consequently it undergoes changes wrought by air and light. The following colors will form a useful set:—

Flake white	Yellow ochre	Lamp black
Cadmium yellow	Cobalt blue	Ultramarine
Cappagh brown	Pale cadmium yellow	Raw sienna
Madder brown	Carmine (in powder)	Rose madd'r
Emerald green	Burnt sienna	Indian red

Of all artists' materials brushes are the most important. Flat hog's hair brushes are the most useful for general purposes. The hair should form an even, thin edge. I prefer the small ones, very short, and the hair thin, as they do not spread on the points as the long ones do. Use sable brushes for fine touches. Of these you will need several; some should be flat, and some round. If the round ones do not come to a point by drawing them through your thumb and finger, after making them moist, they are

worthless. Likewise the flat ones should come to a fine edge. Badgers hair softners are used to soften broad tints in skies, and should be handled with great care to avoid a disagreeable smuginess. They should be used clean and dry with a light dabbing motion. The brushes should be cleaned every day, first, in spirits of turpentine and when dry, in thick soapy water, by rubbing them on the palm of your hand. Then rinse them in clean water and allow the hair to dry in its proper position. In case you are called off in a hurry and have not time to clean them, place them under water, as this will prevent the paint drying on them for a few days.

Canvas is the best material to paint upon. It is kept ready for use of all sizes by dealers in artists materials.

Prepared paper fastened when in use to a board with drawing pins is very good for a beginner. It is kept in blocks like those used for water color painting.

Mill boards do not possess any advantage over the paper.

A dipper is a small tin cup used for varnish, tupentine &c.

The Rest stick is a light stiff piece of wood used to steady the right hand while painting parts requiring steadiness.

Palette-knives are used for manipulating the colors on the palette; two are necessary, one stiff, the other very flexible.

Easles should be strong and so arranged that the picture can be raised or lowerd in an instant.

Vehicles. Linseed oil boiled with Metalic oxides is the veh-icle in general use. Copal varnish is a very good vehicle, but to prevent it drying too quick add turpentine.

Megilp. A mixture of Mastic varnish and drying oil, makes a very nice vehicle.

Scumbling is the putting on of opaque colors, (made by mixing white) to lend distance to such parts as appear too prominently forward. It should be applied carefully and evenly with a hog's hair brush.

Glazing is the applying of transparent colors either thick or thin. If required thin megilp is added to them. Semi-transparent and opaque colors are very often used but they are rendered nearly transparent with megilp. Glazing should never be attempted untill the under coat has dried thoroughly or the color will blend with the glaze and destroy the effect. The use of opaque colors in this way will produce representations of sleet, smoke, mist &c.

The light should strike the easel from the upper part of the window, and should be on the left of the painter. A north light is generally considered best on account of being more uniform.

Very little advancement can be made in landscape or portrait painting without a thorough knowledge of sketching and figure drawing. To those who know little or nothing of pencil drawing, and are anxious to cultivate their taste for painting, I would recommend practice in Antique and Crystal Porcelain Painting, as no knowledge of drawing is required and very beautiful paintings can be produced after short practice.

Having made a clear outline of your subject on canvas, prepare your tints for the sky. Quite a variety of tints used in distances, skies, water, &c, can be produced by mixing rose madder, and cobalt. First make several shades, allowing the cobalt to predominate, and for another shade add to some of the same mixture a little more cobalt, and to some of this last mixture a little more cobalt. Having made several shades in this way with the cobalt predominating. Next mix a variety of shades with the rose madder predominating, always putting some of the last shade on another part of your glass or slab and adding madder. For middle distances add yellow ochre to the varied tints of cobalt and rose madder, and in the weaker tints make the yellow predominate. The number of tints and choice of those so mixed depends upon your taste, and herein is

where some excell others in producing natural effects.

To obtain nice warm- sunny effects in distances, skies, clouds, and for brilliant tints in the foreground use yellow ochre and orange vermilion,allowing each color to predominate alternately. For middle distance foliage use tints produced by mixing vandyke brown and cobalt, and others with brown madder and cobalt, grading the tints with more or less of each color. Some more beautiful tints for this purpose can be produced from gamboge and prussian blue; and vandyke brown gamboge, and prussian blue allowing first one color then the other to predominate. For middle distance trees use tints produced by mixing yellow ochre and prussian blue. By saddening those colors with lampblack beautiful grays may be produced useful in foregrounds, distances skies, &c.

A variety of useful and permanent sober grays and purples may be produced by mixing rose madder and prussian blue with the rose madder predominating in some tints and the blue in others, then brown madder with the prussian blue, the brown madder more prominent in some, and the blue in others, useful in cloudy skies distances&c. For earth tints in the foregrounds &c. use tints produced from yellow ochre, and vandyke brown.

For autumnal foliage, and bright tints in the foreground such as the shading of draperies &c., use tints produced by mixing burnt sienna and carmine, and for others mix gamboge and burnt sienna. Those tints will be found very usefull also for cattle, birds, flowers, and in all cases requiring rich transparent colors.

For foreground shaddows use grays and browns produced by mixing raw sienna, and prussian blue.

For brilliant transparent purples of great depth in the foreground use tints made by mixing carmine and prussian blue, and others of carmine and french ultramarine

For very bright greens in the foreground foliage use emerald green and gamboge, but use them very sparingly.

White can be added to other colors when desired but it should be born in mind that too much white will make transparent colors opaque.

In the first painting block out the skies, mountains &c. and allow it to dry perfectly. Do not try to accomplish too much at one sitting.

In the second painting pay more attention to light and shade, and carefully shape the clouds and mountains. This done soften with the blender.

In the third painting wherever glazing or scumbling is

required to produce the desired effects use the colors light or dark as in your judgment suits the purpose best. Allow the color time to dry between each repetition, and by no means try to do too much at one sitting, as you are apt by so doing to cloud the effects of the glazings.

The use of oils and varnishes in paints should be avoided as much as possible, as they have a strong tendency to turn brown. Even in glazing when it is absolutely necessary no more should be used than is required.

Several volumes might be written in regard to Oil Painting, but nothing more than the rudiments could be expected in a treatise of this kind. Moreover too much that cannot be readily understood, only harasses the mind of the new beginner and defeats what it was intended to accomplish, therefore without further refference to the different parts, I feel that you will make far quicker advancement by procuring a small painting well executed, as a model. Paint one as near like the original as you can. Then paint one smaller or larger. This will cultivate your taste in th selection of harmonious colors far quicker than if you were to proceed by attempting to produce an original painting of your own.

To those who are anxious to learn photograph painting in oil colors I will say that care has been taken to have the following instructions as clear as space will permit. I do not pretend to give more than an insight into the general mode of painting photographs. But still I feel that the instructions, as brief as they are, will meet the wishes of beginners, and save the expense of at least one years instruction under an experienced teacher. It will prepare them to accomplish in a few lessons what would otherwise take a teacher a great many lessons to impart.

PHOTO. PAINTING
IN OIL COLORS

PHOTO. PAINTING

IN OIL COLORS.

To prepare the photograph dissolve some gum - tragacanth in the whites of eggs and add to this a very little alcohol. It will take about 36 hours before it is ready for use. When dissolved strain it through a piece of fine muslin free from lint. If the photograph is mounted on a card remove it by soaking it in hot water and apply a coat of the above size to each side of it with a flat camel's hair brush, and when dry remount it, and it will be ready to paint. Sometimes, however, another coat of size is put on after mounting it on the card as the colors are apt to strike through the paper where the size is very thin.

FLESH TINTS.

Flesh tints are produced by mixing flake white chinese vermilion, and naples yellow, for darker complexions use white vermilion and black. For others use white terre verte, and a little indian red, and for others white, black, raw umber and indian red. Some deep shades are put on with light red and raw umber, and others with indian red, black and lake. The more powerful carnations are put on with white and indian red; white and rose madder; and

white and lake being used for children and delicate females

TINTS FOR HAIR.

For flaxen hair, use white and yellow ochre; and white and roman ochre for other shades. Put in the dark parts with vandyke brown which may be made light with white For brown hair, use raw and burnt umber; white and vandyke brown; and roman ochre and vandyke brown. For the dark parts use white and raw umber.

FIRST PAINTING.

Have your flesh tints on your palette graded successively, that is. each tint from the deepest to the lightest, increasing in depth from right to left. Then the middle or shade tints, with some of the pure colors following.

Megilp is used as a vehicle and it is thinned with spirits of turpentine when you wish to paint thinly

The high lghts are first put on full, gradually nearing the more florid parts till the middle tones are reached, then gradually descend into the clouds which are thinly put on. Put on a bluish white for the white of the eye and paint the iris and pupil upon it. Next mark out the features useing a warm shade color. Now lay in the lips rather weak. The hair and the eyebrows will next require your attention. Lay in the shades followed by the lights, like-

wise the draperies. Now gently go over the face with a softner carefully rounding it till the tints are well united.

SECOND PAINTING.

After allowing twelve or fourteen hours for the picture to dry. go over all the work with a soft sponge,and when dry it is ready for the second painting. This sponging of the picture must not be dispensed with or the subsequent painting will not evenly unite with the first. Sometimes a coat of poppy oil is put on after the water from sponging has dried. It is applied with a brush and the superfluous oil is then wiped off very dry. For this purpose an old silk handkerchief is as good as anything, it being very soft.

TINTS FOR SECOND AND THIRD PAINTING.

High lights:— White and naples yellow. Carnations:— Rose madder, and white. Indian red, rose madder and white. Green tints:— White and ultramarine, with a little yellow. White terre verte and a little raw umber. Gray tints:— White, ultramarine and light red. White, black, indian red and lake. White, indian red, raw umber and ultramarine. White, ultramarine and rose madder. Powerful shade tints:— Indian red, purple, lake and black. Red, raw umber and black. Next retouch the mouth and eyes carefully attending to their pearly tints and then blend them in-

to their proper colors with the blender. Now give the reflexes your attention and avoid the use of white in them as much as possible. Next soften the outline of the head with the back-ground, and by all means avoid any sharpness in the outline of any part. See that the lines of the eyes nostrils, and mouth are carefully blended so as to impart an air of life to the whole.

THIRD PAINTING.

The picture is now ready for another sponging and when dry scumble over the lights again, and improve the luminious tints. Attend carefully to the glazing and reflexes. Avoid the use of white in finishing the carnations, which should be laid on decidedly, with a fine pencil, so as not to blend with the previous colors. For lights use a fine brush also, and lay them on with a decided touch Soften such parts as require it, then attend to the finishing of the background and draperies. If desirable you may give it a finer finish by retouching, allowing time for drying.

TINTS FOR BACKGROUNDS AND CLOUDS.

For pearl backgrounds, mix white and black. For ivory, use white and yellow. For clouds use brown madder, lake, indian red, black, and white. For the edges of clouds use naples yellow and flake white.

MATERIALS REQUIRED FOR PHOTOGRAPH PAINTING IN OIL COLORS

Success in every branch of painting depends upon useing the best materials, therefore deal where you are sure of getting what you ask for at the lowest price and of the best quality. As a rule you will have to pay more for materials at places on main streets where rents are very high than you will on streets where rents are comparatively low. I have alway found Mr. D. Lienhardt, of 1025 Poplar Street, Philadelphia, Pa., very reasonable.

The fo'lowing list of colors forms a very complete set:— Flake white, brown ochre, yellow ochre, raw sienna, burnt sienna, chinese vermilion, venetian red, purple lake, light red, indian red, crimson lake, prussian blue, cobalt blue, ultramarine blue, rose madder, ivory black, emerald green vandyke brown, terre verte, burnt umber, raw umber, purple madder. Sable brushes, softners, pale drying oil, mastic varnish, megilp, spirits of turpentine, poppy oil, palette and palette knives, gum-trgacanth: alcohol &c.

WATER COLOR PAINTING.

WATER COLOR PAINTING

Water colors are prepared in cakes, and are used in this form only where great purity is required. They are also put up in tubes like oil paints in a semi-liquid state. But the most convenient form in which they are put up is in cans, in a moist state. I prefer these as they are easily taken up with the brush and are always ready for instant use. The colors all fit into a small box that can be carried in the pocket, and on this account they are generally preferred for sketching from nature.

The following colors will form a very complete set:—

Chinese white, chinese yellow, pale cadmium yellow, yellow ochre, venetian red, carmine, madder carmine, cobalt blue, cadmium yellow, french ultramarine, vandyke brown-madder brown, burnt sienna, raw sienna, gamboge, orange vermilion, indian red, prussian blue, black, emerald green, veronese green.

COLOR – BOXES.

Color–boxes are made of tin japanned, and contains spaces for 18 whole pans of colors besides space for brushes. As it is not necessary to have whole pans of all colors from 20 to 24 colors can be put in each box. A half pan oc-

cupies only half the space of a whole one. You will be able to get along with half cakes of the following colors:—cadmium yellows, orange vermilion, indian red, venetian red, emerald green, and black. Such colors should be so arranged in the box as will least injure each other in cace they should run one into another. Keep the dull colors on one end and the light delicate colors on the other.

I arrange my box with the cadmium yellows in the upper end and then the orange vermilion, reds, madder carmine, &c. Then the blues, browns, siennas black, gamboge, emerald green &c., at the lower end

PAPER,

The most convenient form of paper for sketching is that made up into blocks of twenty five or thirty sheets. They are easily separated and cannot be carried away by the wind. Whatmans extra thick paper of 40 lbs. to the ream is the best. But where much opaque color is used in the picture any common paper will do, especially if of a warm gray or brownish color. but it must be pasted onto another sheet of paper to make it thicker.

BRUSHES

Brushes should come to a fine point of their own accord, and not bulge out in the middle. Sables are the best. Of

these you will need two or three of the goose-quill size, and a black sable of the swan-quill size, for flat washes. French camel's hair will answer the purpose but not so well. A flat camel,s hair in tin will also be found very useful for washing as will also one or two French camel's hair of the goose quill size with good points. If the color is allowed to dry on the brushes it will utterly destroy them. In water color painting they should hardly be laid down for a moment without washing them, and seeing that the hair dries in its natural position.

Hog's hair brushes, such as are used in oil painting, will be found of great use in rubbing in masses of deep color in foregrounds. The color can be used much stiffer with it than with the sables.

WATER.

Water should be clean and abundant. The use of dirty water is equal to mixing so much dirt in the colors.

OTHER MATERIALS.

Besides these materials a drawing board of deal; some earthen slabs; a sharp penknife with round end for scraping lights; a small palette knife for manipulating opaque colors with chinese white; a flat jappanned tin water-bottle to hold water while sketching, with the outside case

made to form dippers; prepared ox gall for use in minute quantity where the paper is greasy or wooly; and a quill pen or two will be found useful.

One of the principal points in which water-color differs in practice from oil painting is the laying on of flat tints by means of washes. In washing in a flat tint the paper must be placed sloping, and the color should be mixed ready, and in sufficent quantity, on an earthen slab with divisions, or a white earthen plate. They should be laid on with a full brush, begining all along the top, driving it downward with light strokes, so as to keep the excess of color at the bottom of the tint as it goes on. This edge should not be allowed time to dry at one place while working at another, for if forgotten for a moment a hard line in the tint will be the result. When the space is covered the excess of color at the bottom of the tint is soaked up and the paper allowed to dry in the same sloping position.

GRADATION TINTS.

A gradation tint is produced by mixing two or more colors so as to increaee or diminish their strength or brilliancy as one goes on. In very warm subjects it is generally necessary to begin by laying a perfectly flat tint of yellow ochre or cadmium yellow all over the picture.

Lights in water color are either left out in doing the surrounding tints, or where that is difficult, are painted with opaque colors, or rubbed up after allowing water to remain on long enough to soak it sufficent according to the depth to be rubbed up, and the color taken up by a single strong rub with a soft rag, or what is better still an old silk handkehchief. This of course can only be done on light colored paper. Small lights are more easily rubbed up with a quill pen and water. If we lay a weak tint of white over other colors we get the same effect as in scumbling in oil painting or in useing opaque colors. By washing a tint gently with clean water and a soft brush we do the same as laying white over it, because in wshing it the color is removed only from the tops of the little prominences of the paper which are thus left white. We get nearly the same thing by rubbing the tint lightly with a linen rag stretched tightly over the finger and moistened with water, but this should not be done to large flat tints as it cannot be done evenly. A tint laid quickly on rough paper will seem colder and more distant than the same tint laid on smooth paper because the little hollows between the lumps on the paper will be left untouched by the brush, and act in the same way as by mixing so much white with the

color. A good way of leaving out a number of lights which would otherwise be an even gradation sky, as for instance the light floating clouds often seen against the deep blue or purple ground of a sun-set or a sun rise sky, or the light edges of trees against blue or cloudy skies, or against dark distances &c., is this:—

Lay on the sky or distance tints in successive washes as usual neglecting the lights untill the background is dark enough; then whilst the last wash is still wet, rub out the lights with a damp linen rag over the finger, or better still, with a fine sponge wetted and squeezed out as dry as possible. The edges of lights produce in this manner will of course be rather smudgy, and when they are required very sharp and clear, must be finished off by scraping with a sharp penknife or by touching up with chinese white.

THE GENERAL METHOD.

having sketched in outline lay on the flat washes first if any be required for the sky or distances, and whilst the paper is still wet rub in roughly the whole of the picture with appropriate colors, trying to get all the variety of colors in the original, taking care to keep the color too warm rather than too cool, for it is easier to cool down the tone of a picture when too warm than to make it

warmer if the first tints have been too cold; and we must bear in mind besides that the colors with which we paint shaddows in finishing the picture are always colder than the first tints with which the lights are painted.

In this way of begining a picture one should try as much as possible to make each part nearly dark enough at once giving at the same time an indication of the light and shade side of each object, but marking them not too distinctly, and making allowances as above for the colder color of the finishing touches. In laying in darker colors a flat hog's hair brush, like those used in oil painting, will be found of great use, from a quarter to half an inch wide is a convenient size. With it one may take up the color as thick as it is in the moist pans, and lay it at once on the picture in that state, by which much time will be saved. Care must be taken in working on wet paper, that the color in the brush shall be thicker than the color on the paper, in other words the brush must be dryer than the paper; for if one touch the damp paper with a full brush of liquid color it will run out of the brush onto the paper, and spreading in all directions, will make a great smear instead of marking out the intended form. By useing the color that is too thick to run out of the brush all kinds of

forms— even the dark twigs of a tree— may be painted onto a perfectly wet sky, with very little smudging of the touches. A variety of tints used in skies, distances, water &c. can be produced by mixing rose madder and cobalt. grading the tint first with the blue and then with the madder predominating. For middle distance tints add yellow ochre to the varied tints of rose madder and cobalt For brilliant foreground tints mix yellow ochre and vermilion grading the tints to suit. For middle distances mix vandyke brown and cobalt. For middle distance trees mix yellow ochre and prussian blue. By adding a little lamp black to the varied tints of yellow ochre and prussian blue, useful tints for foregrounds skies, &c. may be had. From rose madder and prussian blue a variety of grays and permanent purples may be produced useful in clouds skies, distances &c. Burnt sienna and carmine will produce beautiful tints for autumnal foliage bright tints in the foregrounds &c. gamboge and burnt sienna will produce very rich transparent tints, useful for cattle, birds, flowers &c. Raw sienna, carmine and prussian blue will produce tints suitable for foreground shaddows. For brilliant transparent purples, mix carmine and prussian blue. For very bright greens in the foreground use emerald and gamboge.

FLOWER PAINTING.

FLOWER PAINTING.

This is much the same as painting on silk. velvet &c It is suitable for screens, cusbadores, and a variety of purposes which the inventive mind will suggest.

After sketching your design give it three coats of white blended with varnish and when tacky apply dry colors.

PURPLE FLOWERS

Shade with prussian blue, then give it a coat of the proper tint made by adding carmine to a little of the blue

PINK ROSES.

For the shade use cobalt blue, then coat with pale carmine to which add a little chinese vermilion.

WHITE FLOWERS.

For the shades use indian ink or a neutral composed of cobalt blue, rose madder, and a very little indian yellow. The pettals, when dry can be tinted with colors to suit.

CRIMSON TUSCAN ROSES.

Shade with indian ink, then give it two coats of carmine and finish with purple.

SCARLET FLOWERS.

Paint the shades with cobalt blue to which a little indian red may be added, then coat it with the proper tint made by mixing carmine and gamboge.

BLUE FLOWERS.

Shade with indigo but if this should be too dark a little cobalt and prussian blue will answer. Then coat with cobalt to which a little rose madder should be added.

YELLOW FLOWERS.

Paint cool shades with indian ink, and warm shades with burnt umber, then coat with gamboge. The deeper parts may be gone over with gamboge to which may be added a little burnt sienna.

LEAVES.

Paint pale green leaves with gamboge and prussian blue, a little more blue being added for darker green. Some times a little crimson lake. or burnt sienna, or vandyke brown, is added. For perrished leaves use indian yellow, crimson lake and burnt sienna

VEINING.

Fos veining add a little mastic varnish to vandyke brown and apply it with a very small sable brush.

STAMENS AND ANTHERS.

Put in the stamens and anthers with the same used for veins. When tacky, apply dry chrome yellow, to the anthers. A little poppy oil added to the colors will make them take more dry color and it will appear deeper and richer.

ROMAN VASE ARTISE.

ROMAN VASE-ARTISE.

This mode of imitating Chinese and Japanese decoration on glass vases is quite simple, and has become a favorite source of employment for such as have leisure time.

By this process glass vases are made equal in appearance to richly painted imported porcelain vases.

The designs for this work are printed on sheets and can be procured in this way or by selecting such as suit you.

To proceed — Dissolve some gum-tragacanth and a little sugar in water to the consistency of varnish. Give the designs a coat of this on both sides and allow the paper to become well saturated before mounting it on the vase as the air can be worked out much better when the paper is soft and pliable than when it is part damp and part dry. A little zinc presser, such as are used for mounting photographs, is used to press the design smoothly onto the glass. When mounted apply another coat of the size to the back of each design and when dry give the inside of the vase three coats of white lead to which a little blue has been added. This will give the glass a porcelain finish.

Do not paint over the backs of the designs untill you give it a fourth coat, this will bring the paint even with the thickness of the paper. and when the last coat is applied it will hide the paper from the scrutiny of the uninitiated.

The following colors for coating the insides of vases will relieve the designs nicely if harmoniously selected.

White and a little black. White and yellow. White and blue. White and a little green. White and rose madder. White, rose madder and cobalt, allowing first one color to predominate, then mix the same for other tints with the other colors more prominent. Yellow, rose madder and cobalt will produce some beautiful tints by grading them alternately with more or less of each color.

Other shades of pink can be had by mixing crimson lake and white; and carmine and white.

ORNAMENTAL POTTERY.

ORNAMENTAL POTTERY.

Potters' ware in its crudity does not seem as if it could be changed into a beautiful art object with very little labor, but it certainly can be elegantly ornamented by the following simple and durable process:—

Give the article to be decorated a thorough washing and drying, then warm it and apply five coats of black japan varnish, allowing time for each coat to get thoroughly dry before applying another coat. When the last coat is dry take a rag pad of convenient size and rub the varnish down smooth all over with rotten stone and water, being very carefull not to rub too much in one spot, or you will rub a hole through the varnish. When smooth all over wipe it dry and dissolve a little bees wax and rosin in boiled linseed oil to form a polish with which you will rub the article briskly all over useing an old soft rag free from lint. If the polish is too thin it wont polish, if too thick it will polish the rag and not the article. When the article is polished to suit you it is ready for the designs.

For this purpose Decalcomanie or transferable pictures are used. They can be had at all Artist Supply Stores. The method of transfering them is as follows:—

Cut off the margin of the design and give it a coat of decalcomanie varnish with a sable brush, then press it onto the article with a zinc presser made for the purpose, and when dry carefully rub off all the paper allowing the print alone to remain. If you should happen to injure the print a little, the best course is to match the injured part as near as you can by applying a little oil paint of the desired color with a small sable brush.

Some-times gold bands or bronze borders are put around the top and bottom of the article and relieved by a fine line of white and red. or white and pink. This makes an elegant finish, and few persons to see one well done would ever imagine that it was Potters crude ware, as it is a perfect imitation of Dresden Ware.

If you desire to put the gold bands on, give the part a coat of the white of an egg and when tacky apply the go'd leaf.

JAPANESE INLAYING.

JAPANESE INLAYING.

This style of painting is some times called ivory painting. It is generally made use of in ornamenting musical instruments, furniture, work boxes, fine brushes &c., in imitation of ivory set in ebony, and when well done it closely resembles real ivory inlaying. Of late there has been a great deal of furniture handsomely finished in this style and sold for imported. The designs are generally on the japanese or the gothic order. They are cut out of thick paper, very much like a stencil, and are then pasted onto the article. Three coats of black paint is next put on and when dry it is rubbed down with rotten stone and water, and a chamois pad. Another coat is then put on and treated in like manner. The papers are then removed by making them damp, and the places from which they are taken is filled with white lead of the finest quality tinged with a very little chrome yellow, and when this has dried it should be polished with french polish.

Beautiful wreaths and boquets can be put on small pine-wood tables and finished in their natural colors. Sometimes a quantity of granite, glue and plater paris is cast into a table top and the ornaments put in while it is soft, and when it sets the ornaments are removed and the colors put in so artistically as to give it the appearance of a solid sheet of granite beautifully inlaid. On granite, tin is used for making ornaments, instead of paper. Borders are very often made in this way on different articles and a very fine decalcomanie picture transferred to them instead of working the center pieces in like the rest of it. This is done to save time, but still they answer the purpose very well, in fact some of the decalcomanie pictures are so nicely finished they have the appearance of finely executed paintings.

SILK FLOWERS.

SILK FLOWERS.

The best silk flowers are made on a frame work of spiral wire. If you can not purchase the spiral wire conveniently you can make it by winding very fine silver or copper wire around a knitting needle or any stiff wire of the proper size. This done bend pieces of copper wire the exact shape of the petals of the flowers you wish to make. This copper wire should be a little smaller than the one around which the spirals are formed. Next pass sufficent of the spiral over the wire you have shaped for a petal and twist the ends. Proceed in this way till you have all the petals formed then weave the silk on from the center to the edge twisting it each time around the wire. Slant the silk from the point towards the stem going only to the center each time. The silk is fastened in the center by passing it through a loosly twisted wire that should reach from point to stem.

The spiral prevents it slipping on the wire, as it is passed between a spiral every time it is twisted or wove from side to center. When the pettals are all wove in this way, form the flowers by fastening them all together on a thicker wire which is to be the stem. Cover this with green silk. For exhibition they can be formed into wreaths, anchors, crosses, crowns or any other design you may think appropriate. The best silk for this work, is that used for raised silk flowers as it is shaded and has a twist-like finish.

RAISED SILK FLOWERS.

Those flowers are generally stamped on at stamping stores and the silk worked in by hand. The only difficulty that most persons find in doing this work is to raise the flowers. This is done by working the silk over raw cotton. If some parts seem rather high when finished, you may press the silk to one side and remove a little of the cotton with a large needle.

ARTISTIC HAIR WORK

THE GOLDEN RINGLET.

Here is a little golden tress
Of soft unbraided hair;
The all that's left of loveliness
That once was thought so fair.
And yet though time hath dimmed its sheen,
Though all beside hath fled,
I hold it here a link between
My spirit and the dead.

Oh, sunny tress the joyous brow
Where thou did'st lightly wave.
With all thy sister tresses, now
Lies cold within the grave.
That cheek is of its bloom bereft,
That eye no longer gay;
Of all her beauties thou art left,
A solitary ray.

A single shining tress of hair
To bid such memories start;
But tears are on its luster, as
I lay it to my heart.
Oh, when in death's cold arms I sink,
Who then with gentle care,
Will keep for me one treasured link—
One ringlet of my hair?

ARTISTIC HAIR WORK.

During my stay in Charleston, S. C. a few years ago an aged lady showed me some of the most beautiful hair work

I ever saw. The silver, the gray, and the gold, were exquisitely blended together. I had seen fine work at the Centennnial Exposition, but nothing to be compared to this. It was a piece of work made from hair of her relations for several generations, and although they had all gone from life's pathway there were clustered around a parlor monument beautiful flowers in memory of what those lives once were, flowers which are in themselves a part of the very natures of them whose memories linger long and lovingly in that aged heart, reminding her of the many angel faces that shall greet her in that grand reunion where all shall be joy for evermore!

Let us too ever dearly cherish the memories of those who go before us, and to this end let us learn those arts that add to the attractions of home, and when the closeing hour shall come to us we will have some mementoes to give to our children, that will silently speak for us long after we are gone, and perhaps have a great influence over their lives for good. Let us not live as those who care nothing for the future. Such persons are living lives without a purpose, and when they pass from life they go like a pebble thrown into the mighty Ocean, to be forgot-

ten after the little ruffle it makes on the surface. The world is no better for their having lived in it, therefore they are placed aside as weights that beset others.

To proceed:— Put two ounces of sal. soda into half a gallon of soft water, and boil the hair in it for one hour. Then dry it in the open air, but be careful to hang it where there is no dust. Some leaves and petals are made by looping the hair between two small copper wires. The loops are each made a little longer from the center to the ends. This wire is then bent double and the loops form a leaf or petal. Others are pasted onto paper with gumtragacanth, and cut the shape of the desired leaves or petals. Veins are put on with hair of a lighter shade. Others still are made of loops fastened with fine wire, and several loops made to form a flower, by fastening them to a larger wire, which is to form the stem. Before putting the petals onto this large wire, the stamens are fastened onto the end of it. Those are some times made of horse hair, sometimes of a feather, and very often of the hair itself spread on the ends. Some flowers are made of one shade of hair, but they can be made more handsome with several shades blended together.

In making hair flowers natural shapes are disregared, as the object is not to make them look like natural flowers, but to work them into tastefull artistic forms. You will find that very little practice is required to become proficient in this art.

CROSS, ANCHOR, AND BIBLE.

Sketch your design on paper with the bible leaning against one side of the cross and the anchor aginst the other. If you cannot draw your own designs have them done by an engraver. Place the design under a small light of glass, and take a few hairs in your hands and after making them into one strand with gum tragacanth dissolved in water, proceed to paste it over the cross till covered, then cover the bible in the same way, likewise the anchor. Do not try to put on too many hairs at once, as you will make quicker progress with a few. A very sharp penknife is better than a pair of scissors to clip the hair with.

When you have covered the design the paper can be removed and placed aside to use as often as you wish to make any person a design of the same. A cross and crown makes a beautiful design for hair work, as does also a crown and bible. Some persons prefer two or three letters entwined into a monogram and placed in a recessed frame.

From this explanation it will be readily understood that almost any design can be formed into hair by putting the drawing under the glass for a model to work by.

This is a very profitable buisness, and there would be a great many more into it only the uninitiated think they must know how to sketch their own designs. But there are very few among hair workers who can do their own drawing. They get them done by engravers, and all they do is to carefully paste the hair over the design, and make use of the same design for others. A design in hair that would be worth fifteen dollars would not cost more than one dollar to have it sketched, therefore it will be seen that the cost even at the onset is comparatively small.

The general belief is that hair work is very tedious, but it is because they imagine the hairs put on one at a time.

FEATHER FLOWERS.

FEATHER FLOWERS.

Proceed by selecting the feathers as near the size and shape of each petal as you can. If you can not select them the exact shape or size, trim them off with a pair of sharp scissors, and color them with dry colors, such as are used for wax flowers. Apply the color with your thumb and fingers. The foundation for some flowers is a small piece of leather made round, and holes perforated into it, slantingly, into which the quill parts of each feather is inserted after being dipped into a solution of gum-arabic. All flowers can not be made in this way. Others are made by cutting off the quill part of the feathers and inserting fine wires through the stems, after making small holes through them with a needle fastened into an awl handle. The wires should fit into the holes tight, so as to hold the petals firmly in their proper places. Such stamens as are used for wax flowers can be used for feather flowers. The flowers are formed into shape by twisting the wires

extending from the petals around a larger one which is to form the stem. The parts of the wire exposed should be covered with green tissue paper.

As such flowers are generally placed under a glass case it doees not make much difference whether they are dyed or colored with dry colors, but if you wish to dye them. proceed as follows:—

Scald the feathers by pouring over them hot soap suds. Repeat this washing twice more with warm suds, then rinse them twice in clear warm water, and put them into the dye. The length of time required to dye them depends upon the strength of the dye liquor.

Procure any color of aniline you wish and put it into alcohol, then put the bottle into hot water till the aniline is dissolved. The more aniline you put to a certain quantity of alcohol the stronger will be the dye, and of course the deeper will be the color. Any color of aniline but black can be made into dye in this way. Use the dye luke warm. If you wish to set the color dissolve a little alum in the aniline. Rinse in warm water and dry in the open air in a shady place covered with a piece of gauze.

SHELL FLOWERS.

SHELL FLOWERS.

In making shell flowers it is much better to select flowers to make from your shells, than to select shells for certain kinds of flowers; for you can see at once that you would need a very large quantity of shells to have a variety sufficient to make any kind of a flower. When the flowers are to be made of natural tinted shells a nicety is required in groping tints that harmonize. But nearly all this kind of work is now done with shells colored with transparent colors, it being so easy to imitate the natural tint. The colors useful for this work are Yellow lake, Rose madder, Carmine, Crimson lake, Cobalt blue, and Emerald green. If the colors are not sufficiently transparent, blend a little Mastic varnish with them on the palette with a palette knife. Apply the colors to the shells with a small sable brush. A base is made of leather. Punch two holes about $\frac{1}{8}$ of an inch apart in the centre of the piece of leather and bend a short piece of wire like a hairpin and pass one end through each hole and twist it.

This wire is to form the stem, and should be in thickness sufficient to hold the flower firm according to the size of it. Next moisten the edges and give them an upward inclination, then put on some glue and sprinkle over it a little raw cotton clipped into fine dust with a pair of scissors. The cotton holds the shells more firmly on the foundation. The greater incline you give the shells the less will be required to make a flower. When you place them on the base press them on.

Select such shells as are most regular in size, and use a natural flower as a model.

Leaves made of fishscales harmonize well with the shells. After cutting them the shape of the leaf desired, mark on the veins with the point of a large needle.

Some very beautiful work of this kind is done on ladies and childrens' dresses, dolmans, &c.

SKELETON LEAVES.

SKELETON LEAVES.

A QUICK PROCESS.

The leaves should be gathered when fully matured and placed in an old book for about 24 hours. Among the thousands of different leaves suitable for this purpose may be mentioned the holly, ivy, aspen, willow, camelia, orange, lemon, wistera rose, and honeysuckle. Various kinds of seed vessels and ferns look well when tastefully grouped. Procure a small light box about eighteen inches deep, tweny inches long, and ten inches wide, with a close fitting door on top, and one on the lower part of each end, not more than six inches square. Be doubly sure that every knot, crack, and seam is covered with thick paper. Use glue to put it on. Then procure two small deep seamles tin dishes, or iron ladels, and put into each two ounces of pulverized sulphur, and two ounces of charcoal crushed fine. Now put wires along the upper part of the box, and after tying your leaves in very small bunches with fine wire fasten them to the wires in the box so as

one bunch will not touch another. Then close the upper door and glue thick paper over the seams. This done, drop a piece of red hot iron into each ladle, and put one ladle into each end of the box, with a brick under each to prevent them burning the box; then close both doors quickly, and glue paper over it to make it air tight.

The fumes of the sulphur will remove all the epidermis from the fibre in about twenty four hours. They should then be put in open air for about six hours. Then dip them into a solution of oxalic acid, say, about an ounce to a half pint of water, and dry them in the sun and open air. If not sufficiently bleached repeat the dipping again and again, allowing them plenty of time to dry between each dipping. The fibrous texture of some leaves is so very delicate the acidiferous solution should be made much weaker or it will ruin them.

CRYSTALLIZING AND STAINING

FLOWERS AND GRASSES.

CRYSTALLIZING AND STAINING

FLOWERS AND GRASSES.

Flowers to crystallize should be cut before they come to full bloom, and dryed a in dark room. Any that may have faded too much can be touched up with tube colors of the shade desired. Apply them with a small sable brush. If the paint obscures the veins make it thin with a little mastic varnish. It will take at least ten days to dry them. At the end of this time make a saturated solution of alum, that is, dissolve alum in hot water till the water will not dissolve any more; then form your flowers into boquets of the size desired and dip them into the solution, then hold them in the air a minute or so, then dip them again, and so continue till you have a sufficient deposit of crystals or alum.

Grasses should be cut while green and allowed to cure or or dry as hay in the sun; or by hanging it in paper bags.

Some grasses can be bleached by dipping them into a solution of oxalic acid made by dissolving one ounce of acid in one quart of water. Leave the grass in this five or ten minutes, then dry it in the sun and open air.

HOW TO STAIN GRASSES.

Grasses can be stained any color by dissolving aniline of the desired color in alcohol. The aniline should be put into the bottle containing the alcohol, and the bottle placed into a vessel of hot water, otherwise the aniline will not readily dissolve. To prevent the glass cracking it is best to put the bottle in when the water is warm, then bring it to a boil. Before putting the grasses into the stain they should be well washed in water made very soft with borax and sal. soda. The length of time required to stain them depends upon the amount of aniline dissolved in a certain quantity of alcohol.

TAXIDERMY.

TAXIDERMY.

OR THE ART OF PREPARING AND MOUNTING BIRDS ANIMALS REPTILES &c.

This is an art that is easily acquired, and is very gratifying But unlike many other simple arts you can not well repair what you spoil, therefore proceed carefully.

Birds for this purpose should be killed with very fine shot, and taken home at once and skinned. There are various modes for removing the skin, but that generally practiced by good Taxidermists is first, to run a small wire through the beak or nostrils; then twist the wire around a small upright piece of wood; next fasten the feet with a string so as to take off the strain from the beak, that it may not be injured. The reason for putting it on the upright stick is that you may have the use of both hands to remove the entrails. The back of the bird should be turned against the stake. Now cut the stomach open to the breast with a thin bladed knife, drawing it outward and upward. Use a pair of scissors to cut the wind pipe, and then remove all flesh you can, being carefull not to break the bones, or injure the skin. Remove the brain with a small syringe by boaring a small hole in the roof of the mouth through

to the brain. It is sometimes removed by putting the syringe through the eye. But it requires the utmost care. Now thoroughly wash your bird with warm water, then with alcohol in which you have dissolved as much arsenic as you can. But do not let the arsenious solution get on the feathers. Rub over the inside only, and inject a little into the head with the syringe, then rub the insides with tannin. Next uniformly fill out the bird with cotton, and gently draw the skin together, placing a slip of adhesive paper under the seam, to hold it close together. It should be handled with the greatest delicacy and care, so as not to soil the feathers. Wires are now put through the feet up under the skin of the legs. With this wire you give it the desired attitude, and also fasten it to the artificial twig. Next put in the glass eyes, being carefull not to injure the eyelids, and adjust them with glue. Finish by smoothing the feathers with a fine brush or silk handkerchief.

If the bird or animal is very large remove all the flesh to the hips, and to the end joint in the wings. Use your own judgment in this regard, and you will do much better than by following any set rule. For fishes and the like, merely soak the skins in a saturated solution of arsenic and tannin in alcohol, and fill them out with raw cotton.

GLASS TRANSPARENCIES

GLASS TRANSPARENCIES.

Procure such an engraving as suits your taste, and soak it for an hour or two in a weak potash solution ,then give the glass a coat of Antique varnish and when tacky put on the engraving, print down, and carefully work out all air, with the little presser sold with outfits. Allow it six or seven hours to dry, then dampen the paper and rub it all off being very carefull not to injure the print. When the paper is all rubbed off allow it a few minutes to dry then rub over it a little crystal oil. Glasses with fancy borders etched on them can be had at any Artist Supply store. The pictures, however, are always mounted on plain glass and the figured one is placed behind it and the two are then bound together with a metal band. Unless the band. is removed the uninitiated will think that it is done on French Plate-glass.

Transparencies made in this way can be beautifully colored with LaRue's varnish colors. Those colors can be applied regardless of shading, as the shading all shows soft

and handsomely through the colors without obscuring the finest lines of the engraving.

The only place I know of where you can get those colors genuine is of Mr. D. M. Lienhard 1025 Poplar St. this City. You can get transparent colors at other places, but those can be depended upon — An aged friend at my side tells me that people will think that I have an interest in Mr. Lienhardt's Buisness, but their thinking so by no means makes it so. I have been particular to call attention to the materials required for the different arts that are given in this book because experience as a Teacher has convinced me that pupils are very often imposed upon by dealers in artists' materials. Buy your requisites where ever you wish, but if you fail on account of their inferiority do not blame the Instructor.

MATERIALS REQUISITE FOR

GLASS TRANSPARENCIES.

Two camel's hair brushes, one zinc presser, one bottle mastic varnish, one bottle of spirits of turpentine [to clean brushes] one bottle of poppy oil, and one tube each of the following colors:— Prussian blue, Yellow lake, Burnt sienna, Scarlet lake madder lake. Verdigris.

DIAPHANIE & VITREMAIN

DIAPHANIE & VITREMAIN

Those are easy methods of ornamenting glass to resemble stained glass. There are several hundred designs published for this work They are printed in colors, and the colors are transferred from the paper to the glass by the following method:—

If the design is to go on the full size of the glass apply a coat of Antique varnish to the face of the picture and then place it on the glass, face down, with a piece of fine damp muslin over it to moisten the paper, and to prevent it cracking. If several small designs are to go on the same glass a border should be formed of tin foil so as the seams can not be noticed. Those borders should be shaped to suit the subject. Lay the glass on the design in the exact place where it is to be fastened to it, then mark the shape and size of the space on which the picure is to go. A piece of soap cut to a point is best to mark on glass. Having marked out the spaces in this manner put on the tin foil border, then prepare the picture

and mount it as instructed. Then after allowing twenty four hours for it to dry, dampen it with a sponge and rub off all the paper being very careful not to injure the print. To keep the paper firmly to the glass while drying put a board over it with a weight upon it and several sheets of paper between the picture and the board.

VITREMAIN.

The designs for this work are printed on sheets as those for Diaphanie. The process is the same with these exceptions: The pictures are coated with glucina and are then allowed three days to dry when they will be ready to mount by merely wetting both sides of the picture and the foiled side of the glass with clear cold water. The air between the picture and the glass is in each process worked out with a roller, or a presser like those used in Antique pinting. In this process the paper can be rubbed off without waiting as required in diaphanie.

PAPIER DIAPERY.

PAPIER DIAPERY.

This is a very simple and beautiful mode of imitating stained glass The designs are printed on French tissue paper in as many colors as is desired with transparent printers ink. It is then pasted onto the glass with a paste made of corn starch and nitrate of strontia mixed [a spoonful of each] in half a cup of cold water and brought to a boil. A presser like those used in Antique painting is used to press out the air between the paper and the glass, and when dry a little parafine is scraped over the tissue paper and the glass made warm enough to make the parafine flow over it. This renders it semi-transparent. The glasses shou'd be cut to their proper size before the paper is mounted on them I have seen bay windows, hall windows, screens &c. done in this way, that have surpassed in elegance any thing in stained glass I ever saw.

Mr. Lienhardt has in press several beautiful designs for this work that will be ready shortly. [See advertisment on last page.]

Other modes of imitating stained glass will be found in this book headed Diaphanie and Vitremain.

Another mode of imitating stained glass, is to soak an ordinary engraving in a weak solution of potash, printed side down, for about two hours, then give the glass a coat of Antique varnish and as soon as it becomes tacky stick the engraving on, and work out all the air with a zinc presser, such as is used for mounting photographs. In about twenty four hours dampen the paper and carefully rub it off so as not to injure the print, and when it has dried go over it with a little poppy oil; then color the different parts with transparent colors regardless of shades as they will all show through the colors.

SHEET WAX FLOWERS.

SHEET WAX FLOWERS.

This beautiful art hitherto has been considered by most persons as too tedious an undertaking. But one fair lesson in it will convince any one of ordinary taste that it is by no means difficult to acquire a thorough knowledge of it. It is an old saying that well begun is half done, and in no work is this more true than in ornamental work. What to buy and where to buy is worth as much as the instructions, and how true it is, that this is the block over which so many stumble. They are taught with good materials, and purchase inferior materials, of their teacher, and wonder why their work does not look like that done by the teacher, when in truth, the teacher could hardly do better with the same materials. Then be careful to purchase of a responsible dealer, and "Be sure you are right, then go ahead." There are too kinds of wax flowers. Some are made of cold or sheet wax; and others are made by dipping molds shaped like the petals, into hot wax. Some persons sheet their own wax, but it can now be bought as cheap as it can be made in small quantities. Madam Scheiffele's sheet wax is generally considered the best.

The names of the different parts of flowers may aid in explaining therefore I give them below.

NAMES OF PARTS OF FLOWERS

Calyx — the green cup or extention.

Sepals — the divisions of a calyx.

Corolla — the flower or portion not green.

Petals — leaves of the corrolla

Stamens — all the thready part in the centre of the corolla.

Filament — a single thread of a stamen.

Anther — the ball on the end of a filament.

Pollen — the yellow powder on the anther.

Pistil — the seed case in the centre of the flower.

Style — the slender part of the pistil.

Ovary — the lower portion of the pistil.

Receptacle — the union of all parts, or the place where all parts unite.

Procure two natural flowers as near alike as you can, and take one to pieces, laying the petals in rows as you take them from the flower. Make several of each size, then proceed to color them. In coloring you have the natural flower to go by, and you should persevere to get it as near the color, and, in forming the flower, as near the shape of the natural flower as you can. Ox-gall is used

in very minute quantities on the petals to make them take the colors better. I prefer to touch up some petals with oil colors and while tacky to apply the dry color.

For purple flowers, mix carmine and prussian blue, and then shade with prussian blue. For pink roses mix carmine and chinese vermilion, and shade with cobalt blue. White flowers, shade with cobalt, rose madder, and sometimes a little indian yellow. For crimson tuscan roses, use carmine, and shade with purple. For scarlet flowers, mix carmine and gamboge, shade with cobalt blue to which a little indian red may be added. For blue flowers, use indigo or cobalt and prussian blue, and shade with cobalt to which add a little rose madder. For yellow flowers, use gamboge, chrome yellow, or naples yellow, and shade with gamboge to which add a little burnt sienna.

GREEN LEAVES,

Procure green sheet wax of a variety of tints, also sheet brass leaf moulds for such as you wish to make.

Dip the mold into warm soapy water, and press the sheet wax into it with dampened fingers. Next lay on the wire stem, and lay another piece of wax over it then after pressing it down, smooth off the edges with a penknife and remove the leaf from the mold with the point of the knife.

REQUISITES FOR WAX FLOWERS AND FRUITS

The following is a complete list of colors and other materials required, but a large variety of flowers can be made from 9 or 10 colors. I think, however, that it is better not to begin wax work at all than to begin with an incomplete list of materials.

The dry colors required are ultramarine, cobalt, carmine, burnt carmine, purple carmine, yellow carmine, madder carmine, rose madder, pink madder, crimson lake, scarlet lake, chrome yellow, permanent yellow, chinese vermilion orange vermilion, scarlet vermilion, flake white, chinese white, silver white, chrome green, ivory black, blue black raw sienna, raw umber, burnt umber, vandyke brown antwerp blue, prussian blue, and indigo.

Other necessaries are: frost, down, diamond dust, bloom, arrowroot, block wax, sheet wax, no's 1, 2 and 3; stamens, poonah brushes, camel's hair brushes, leaf molds, petal cutters, molding tools, pincers, curling pins, silk covered wire assorted sizes, and one tube each of the following colors in oil: carmine prussian blue, chrom yellow, emerald green, chinese vermilion, vandyke brown, and madder.

HOT WAX FLOWERS.

HOT WAX FLOWERS.

Procure the finest quality of white wax in blocks, and melt a desired quantity of it by the heat of steam. This can be done by placing the dish containing the wax over a vessel of boiling water. What ever color you wish to tint the flower put a little of such color into a piece of very fine muslin and put it into the hot wax till the tint is deep enough then remove it.

Molds are made of wood the exact shape of petals, and a little rounded on the face to give the petals their natural dish or hollowness

To make the petals, you have only to dip the mold in warm soap suds, then into the wax, alternately for each petal, dropping the petal each time from the mold into a damp dish.

After the petals are made in this way they can be improved by touching them up with dry colors of the finest quality. To give some flowers their velvety appearance

breathe upon them and apply dry color while moist.

While forming the flowers onto the stems warm the tips of the petals over a spirit lamp, and keep the room warm and your fingers damp. A very little oxgall is put on the petals if the colors do not readily adhere.

Leaves are made of green sheet wax in natural veined sheet brass molds. Dip the mold in the soapy water, then press the wax into the mold with damp fingers. Next trim off the edge with a penknife and press on another piece with the wire stem between the two.

A little balsam of fir or spirits of turpentine put into the hot wax will make it less brittle.

A great many persons have paid $10. to learn this process and have failed to make any flowers on account of buying paraffine or spermaceti instead of white wax. In every case of this kind that I have came across the materials were bought of the person who gave the instruction. It is plainly seen that this deception was practiced merely to prevent them doing what they paid to learn.

Others have failed by useing the molds just as they come from the Factory. All wooden molds should be rubbed with fine sandpaper before useing them.

WAX FRUIT.

WAX FRUIT.

The molding of all kinds of fruits is very much the same. Molds for some vegetables such as pickles, corn, watermelons &c., have to be made in three divisions, but apples, pears, peaches, oranges, lemons, &c. are made in two. Procure a small box, about as thick as a cigar box, five inches square inside and about two inches deep. Have it about ¼ inch smaller on the bottom than the top so as it will be a little tapering on each side. Cut an orange in half as evenly as you can and lay one half in the box flat side down and make a pencil mark around it, then mix some Dentists stucco [fine plaster paris] to the consistency of molasses and pour it over the half orange. When the plaster has set turn it out of the box and remove the half orange with a penknife, being very careful not to injure the mold. Now place the other half of the orange in the box on the penciled circle on the bottom of the box and take a cast from it in the same way. When hard remove the half orange and fasten the two molds together with a string. See that the edges are even, then bore a little hole round and smooth with the penknife between the two.

This litt'e hole is to pour the wax in, and should not be larger than a lead pencil. Also make ready a little wood peg to fit the hole. This done remove the string, place the mold in warm soapy water while you melt a little wax in a dish, by placing it over the steam of any vessel. Next fasten your mold together with the string, and pour into it about three tablespoonfuls of the hot wax, then insert the peg and quickly turn it in every direction so as the wax will run all over the inside of the mold. When the mold is cold remove the string, and gently press it apart with a thin bladed knife, and you will have the shape of the orange in wax on one side of the mold. Now lay a piece of folded muslin on the table, and slightly tap the back of the mold, and the wax form will drop out. It is then ready to color.

INSTRUCTIONS FOR COLORING FRUIT.

BLUE PLUMS.

Use carmine, and touch with blue, then breathe on it and sprinkle with purple powder made by mixing carmine and prussian blue.

GREEN GAGES.

Use lemon yellow and finish with green and purple powder

ORANGES.

Use vermilion orange, or chrome yellow and vermilion.

LEMONS.

Use lemon chrome. Lemons and oranges should be coated with demar varnish after the paint has dried.

PEACHES

First coat with yellow and finish with carmine. Next breathe on it and roll in your hands covered with arrowroot

GRAPES.

Grapes are some times made of glass balls sold for the purpose, and others make them of little balls of wax. After forming them into clusters breathe on them and sprinkle purple powder over them. Green wax is best to use.

APPLES.

Use green, yellow, vermilon, and carmine separately; and when dry coat them with mastic varnish, and put a clove in one end and a natural stem in the other.

CURRANTS AND BERRIES.

The wax is made trasparent by adding balsam of fir to it and it is then colored in the usual way with carmine in a piece of muslin, then made into balls of the sizes desired.

PEARS.

Use chrome green, and yellow, and dot them with brown.

BEER

Melt some rosin and pour it into a glass, then melt some white wax and drop a little oxalic acid into it to make it foam, then pour it over the cold rosin. Some persons beat it to a froth with an egg beater.

WINES.

Wine and champagne can be made of light colored rosin a sparkling appearance is given by sinking small pieces of gum mastics into the glass of rosin. For red wines, color the melted rosin with carmine put into a piece of muslin.

JELLIES.

Jellies are merely pieces of gum arabic partly dissolved and put into a glass. The gum can be wholly dissolved and tinted as wines. then formed into small lumps again

CAKES.

Tint some melted wax with chrome yellow. and pour it into a mold made from real cake, to give the edges a more crumbly or porous appearance prick them with a needle.

ICE CREAM.

Melt wax and tint it with flake white, in a piece of muslin, then put it onto the plate by spoonfuls, allowing time for each spoonful to become a little chilled before putting on another, and finally leave the spoon imbedded in the wax.

ANTIQUE PAINTING.

ANTIQUE PAINTING.

By this process the print of an ordinary picture is transferred from the paper onto the glass and changed into a beautiful oil painting. This art enables us to make use of the many beautiful engravings that come with Periodicals &c., by changing them into elegant oil paintings to adorn our homes at less expense than it costs for common Chromos.

Procure a light of German or French glass the size of the picture you intend to paint, and give it a coat of antique varnish with a stiff brush, and allow it about seven hours to dry, then give it another thin even coat, and as soon as it becomes tacky it is ready for the picture. Dampen the picture in warm water in which you have dissolved a little salt, then wipe off the dripping water with a soft rag, and place the picture onto the glass face down and proceed to work out all air between the picture and the glass. This is best done with a zinc presser sold with outfits. A piece of oiled paper can be placed over the back to protect it

while pressing it onto the glass. It is now allowed twelve hours to dry when it is again moistened with a damp sponge, and all the paper carefully rubbed off with the second and third fingers, useing them in brushing or rolling manner, and with the utmost care, so not to injure the print. If you do not try to take off too much paper at once you will get along nicely. After the paper is removed allow it to dry, then go over it with extra bleached drying oil and it will then be ready for painting. The painting is all done on the back, but mistakes can not be rubbed out as easily as in Crystal Porcelain Painting, as you have the print alone on the glass, and should you attempt to use spirits of turpentine to remove any paint it would remove the print also A little crystal oil and a small piece of soft rag or sponge will best answer to remove mistakes, and even this must not be used to freely.

For distances, skies, water, &c., mix rose madder and cobalt. For mid-distances use yellow ochre, rose madder, and cobalt, graded. For mid-distance foliage, grade brown madder and cobalt. For mid-distance trees, use yellow ochre and prussian blue For earth tints &c., mix vandyke brown and yellow ochre. For autumnal, draperies, birds, flowers &c., use gamboge and burnt sienna.

GENERAL INSTRUCTIONS
FOR TINTING.

The following instructions in tinting, colors suited to complexions, the harmony of colors, and table of mixing tints, is the same as are given for crystal porcelain painting, but are inserted here to save constant turning from one subject to another.

TINTS FOR EYES.

Gray eyes, use Prussian blue tinged with yellow to give it a greenish-gray caste, and if too dark add a little white to make it lighter, and if too green add a very little brown

Brown eyes, use Vandyke brown with white and a little yellow to make it the shade desired

Hazel eyes, use Vandyke brown a little Crimson lake and Silver, or Flake white to make it lighter

Blue eyes, use Prussian blue. Mix white with it to make all the varied shades of blue, bearing in mind that the more white added to the blue the lighter it will be.

TINTS FOR JEWELRY.

Old gold, use Chrome yellow tinged wth Crimson lake.

Roman gold, use Chrome yellow and Silver white.

Bronze gold, use Raymond's. Gold Paint. This is the best article sold for this kind of painting.

TINTS FOR PRECIOUS STONES.

Rubies, use Rose madder and Crimson lake to suit.

Pearls, „ Silver white and a little Prussian blue.

Emeralds „ Emerald green and a little Silver white.

Garnets, „ Chinese vermilon and Rose madder to suit.

Diamonds „ Little specks of Vermilion first and when dry finish with white.

TINTS FOR CHEEKS AND LIPS.

For children, use Rose madder. Put a speck on the cheek with your brush and rub it on with your finger so as it will be on very thin. For grown persons, tint the cheeks and lips in the same manner with Crimson lake.

FLESH TINTS.

For children, mix Rose madder, Silver white and a little Chrome yellow. For grown persons, mix Chinese vermilion Silver white and Chrome yellow. For dark complexions, add Vandyke brown.

TINTS FOR HAIR.

Chestnut hair, use Ivory black, yellow and a little madder

Brown hair, use Vandyke brown. To lighten the shade use a little yellow and white

Flaxen hair, use white, yellow and brown.

Brown hair, use Vandyke brown. To ligten the shade add white, but if a yellowish brown is desired add yellow.

Auburn hair, use Burnt umber, Lake and chrome yellow.

Gray hair, use white, yellow and a little blue.

TINTS FOR BACKGROUNDS.

To imitate Pearl mix a little black and blue with white.

To imitate Porcelain mix a very little blue with white.

To imitate Ivory mix a little yellow with white.

A little green mix'd with white makes a very pleasing tint for backgrounds, as does also a little blue and rose madder mix'd with white.

To imitate Jet mix blue, black, and a very little white. But bear in mind that unless the background is very dark in the picture it cannot be made jet black.

Vandyke brown, Gamboge, white and prussian blue mak a variety of pleasing tints for backgrounds. Burnt sienna Silver white, Carmine, and gamboge, make beautiful ivory tints, very usefull in autumnal foliage, shading of draperies, also for birds, flowers, and all cases where very rich color is required.

Raw sienna, madder lake, cobalt, and silver white make very beautiful silvery grays.

Some beautiful, warm, sunny tints may be produced by mixing yellow ochre, orange vermilion and silver white.

Some dull sober tints on the order of beautiful grays can be produced from lamp black, silver white and gamboge.

From lamp black Silver white, and Cobalt blue, may be produced. A variety of saddened blues of universal use in skies &c. White and a little Carmine produces a delicate tint suitable for back-grounds on paintings of children.

A variety of delicate tints can be produced from rose madder, cobalt blue and a little white. The white is added to make the transparent colors opaque

From yellow ochre, rose madder and cobalt blue a variety of duller tints may be produced

From a little white, yellow ochre and prussian blue a variety of pleasent,cool grayish greens may be produced. From rose madder, brown mader, prussian blue and a little white a variety of grays and purples may be obtained. A little white, gamboge and burnt sienna produce several bright tints usefull in painting bands borders &c

COLORS SUITED TO
COMPLEXIONS.

As colors detract from or contribute to the skin andgene ral cast of the features such colors should be sel ected as will best harmonize with the complexions The reason persons often remark that paintings look more handsome than the persons really are is simply because the artists selected colors that best suited the complexions.On the other hand artists have destroyed the appearance of beautiful faces by the reflection of ill assorted and inharmonious colors. Attend therefore to a proper adjustment of colors and their harmonious blending and you may even improve plain features.

All soft hues of each color are most appropriate to beauty. Brilliant colors should be used sparingly Even ribbons and trimmings are not chaste and pleasing if too brilliant, but of course they will bear a greater richness of color than the principal material of the dress.

COLORS SUITED TO FAIR COMPLEXIONS.

The colors best suited to fair females are rose, azure, buff, mauve, peach, fawn, and all light shades of yellow.

COLORS SUITED TO DARK COMPLEXIONS.

For dark complexions the colors that suit best are violet, purple, puce, olive, dark blue, green, claret [color] old gold or orange, [color] and pearl

COLORS SUITED TO MEDIUM COMPLEXIONS. For medium complexions the colors that suit best are azure, pink, peach, lilac, and pale green.

COLORS SUITED TO PALE COMPLEXIONS. The colors best suited to pale females are pale yellow, buff, pale rose, light blue, lilac, and dove [color.] When white is used it can be toned with the above colors for trimming.

COLORS SUITED TO SALLOW COMPLEXIONS. The colors best suited to sallow complexions are red, purple, green and blue of varied shades.

I will here say that the mere fact that the colors harmonize with the complexion is not sufficent, they must also harmonize with each other; that is, there must be an agreeable contrast between the ribbons, trimmings, and the dress. Some times the colors suited to a blonde will look well on a brunette, but not unless there is associated with them colors that harmonize with the complexion thereby causing a harmony between the whole; but still this is not as perfect a harmony as when the dress suits the complexion. Black suits all complexions.

TABLE OF COLORS THAT HARMONIZE.

Yellow	and	Purple	Harmonize
„	„	Black	„
„	„	Violet	„
„	„	Scarlet	„
„	„	Lilac	„
„	„	Drab	„
„	„	Crimson	„
„	„	Blue	„
„	„	Red	„
„	„	Brown	„
„	„	Pink	„
Purple	„	Black and Crimson	„
„	„	Yellow and Scarlet	„
„	„	Green and Yellow	„
„	„	Blue and Crmson	„
„	„	White and Scarlet	„
„	„	Red and Green	„
„	„	Blue and Orange	„
„	„	Crimson and Orange	„
„	„	Gold [color] and Scarlet	„
„	„	Chestnut and Buff	„
„	„	Cardenal and Yellow	„

TABLE OF COLORS THAT HARMONIZE.

Black	and	Orange	Harmonize
„	„	Maze	„
„	„	White	„
„	„	Scarlet	„
„	„	Lilac	„
„	„	Drab	„
„	„	Crimson	„
„	„	Blue	„
„	„	Buff	„
„	„	Brown	„
„	„	Pink	„
Orange	„	Lilac and Crimson	„
„	„	Purple and Scarlet	„
„	„	Green and Scarlet	„
„	„	Blue and Crimson	„
„	„	Green and Scarlet	„
„	„	Red and Green	„
„	„	Blue and Crimson	„
White	„	Crimson and Scarlet	„
„	„	Gold [color] and Cherry	„
„	„	Chestnut and Purple	„
„	„	Cardenal and Yellow	„

TABLE OF COLORS THAT HARMONIZE.

Lilac	and	White .. .. Harmonize
„	„	Gray .. .. „
„	„	Maize .. .. „
„	„	Scarlet .. .. „
„	„	Cherry .. .. „
„	„	Mauve .. .. „
„	„	Crimson .. .. „
„	„	Yellow and Crimson .. .. „
„	„	Yellow and Orange .. .. .. „
„	„	Green and Yellow .. .. .. „
„	„	Blue and Black .. .. „
„	„	White and Scarlet .. .. „
Crimson	„	Maize .. .. „
„	„	Black .. .. „
„	„	Brown .. .. „
„	„	White .. .. „
Scarlet	„	Black and Yellow .. .. .. „
„	„	Blue and Orange .. .. .. „
„	„	White and Orange .. .. .. „
„	„	Gold [color] and White .. .. „
„	„	Blue and Buff .. .. „
„	„	Cardenal and Yellow .. „

TABLE OF COLORS THAT HARMONIZE.

Blue	and White	Harmonize
„	„ Drab	„
„	„ Maize	„
„	„ Yellow	„
„	„ Cherry	„
„	„ Fawn	„
„	„ Chestnut	„
„	„ Yellow and Crimson	„
„	„ Crimson and Orange	„
„	„ Green and Yellow	„
„	„ Scarlet and Purple	„
„	„ White and Scarlet	„
„	„ Buff	„
„	„ Black	„
„	„ Brown	„
„	„ Crimson	„
Red	„ Black and Yellow	„
„	„ Blue and Orange	„
„	„ White and Orange	„
„	„ Gold [color] and White	„
„	„ Blue and White	„
„	„ Green and Yellow	„

TABLE FOR

MIXING TINTS.

TABLE FOR MIXING COLORS.

For	Buff	Mix	Red, Black and Yellow.
„	Cardenal	„	Rose madder, and Vermilion.
„	Chocolate,	„	Red, Black, and Brown.
„	Chestnut	„	Red, Black, and Yellow
„	Dove	„	White, Red, Blue and Yellow.
„	Drab	„	White, Yellow, Red and Black
„	Green	„	White Blue, and Yellow.
„	Gray	„	White, Black and Yellow.
„	Gold [color]	„	Yellow and Rose madder.
„	Olive	„	Yellow, Black and White.
„	Peach	„	White and Rose madder.
„	Pearl	„	White, Black and Blue.
„	Purple	„	Rose madder and Blue.
„	Pink	„	Rose madder and White.
„	Flesh	„	White, Yellow and Red.
„	Stone[color],	„	Blue, White and Brown.
„	Steel [color],	„	White, and a little Black.
„	Violet	„	Carmine, Blue and White.

GENERAL REMARKS.

In mixing colors the quantity of each color is not given as the quantity of each color depends upon the shade desired. If you mix white, yellow and blue for gray hair and find that it makes the hair an iron gray when you desire a silver gray you will have to add more white as it is the blue that darkens it. For golden gray the yellow is made to predominate. If too much blue is used it will make a green tint. The same rule must be observed in mixing all tints. If in producing flesh tints you get them too florid it is on account of too much red. If it is too sallow it is caused by too much yellow; and if too pale it is on account of too much white. Thus it will be understood that a little judgement will save unnecessary mixing of colors.

If you wish to remove any paint from the picture do so with a soft rag or sponge and a little bleached crystal oil. But do not use it too freely or it will extract the transparent preparation from the picture and cause it to spot.

Clean your brushes in purified spirits of turpentine when ever you wish to use another color, and never allow the paint to dry on the brush as it will render it worthless.

Some times shiny streaks appear which are caused by the air &c being insufficently worked out with the presser.

MATERIALS REQUIRED FOR
ANTIQUE PAINTING.

The materials required for this work are one tube each of the following Oil Colors: Chinese vermilion, Silver white, Prussian blue, Chrome yellow, Vandyke brown, and Crimson lake. Two small Camel-hair brushes. [No's 2 and 4.] One bottle of Purified Spirits of Turpentine. [For brushes] One bottle of Crystal Oil. One Zinc Presser. One bottle of Antique Varnish. One Stiff Varnish brush. And one bottle of extra bleached Drying Oil.

All the materials in the above list are included in Mr. D. M. Lienhardt's $1.50 outfit.[See advertisement at the end of this book.]

Other colors can be used to advantage, but the above list is a very good set for general purposes.

PRICE GENERALLY CHARGED FOR THIS WORK

The prices charged for this work varies very much in different cities. I have seen an engraving of The Prayer of Valley Forge colored, that only cost fifty cents, bring at auction $93, and another of the same subject equally colored sold for $10.

The rates generally charged for teaching this art is $10.

ORIENTAL PAINTING.

ORIENTAL PAINTING.

This beautiful style of painting is very much admired, as it shows off brilliant colors to far greater advantage than any other style of painting. It is best adapted to painting flowers, birds of bright plumage, shells, fishes, &c.

Procure a fine wood, or steel engraving, and a glass of the desired size. Dissolve some salt in soft water and soak your engraving in it an hour or two with the printed side turned up. Now give the glass a coat of Antique varnish, and when it becomes tacky dry off some of the water from your engraving with linen rags, and lay it onto the glass printed side down, then work out the air between the picture and the glass with a presser. Allow it to dry till the next day with a board over the engraving, and a heavy weight upon it. If several thicknesses of paper are put between the board, and the glass, it will press the picture down more firmly The next day dampen the paper with the same water and rub it off of the glass. The utmost

care should be observed so as not to injure the print. Use a brushing or rolling motion of your fingers slowly and patiently. This done soak up the dampness, and when dry give it a coat of clearing varnish, and when it has dried it will be ready to color. Transparent paints are used, and they are applied to the back as in Antique Painting. An even coat on the back over shades and light parts alike is all that is necessary. Some times tin foil is crumpled and placed on back of the paint to add a greater lustre to it. Flakes of pearl are also used to produce brilliant effects. They are fastened with a piece of muslin over the back after the colors have dried.

For yellow flowers, use yellow lake. For scarlet flowers use yellow lake and crimson lake. For blue flowers, use the finest quality of prussian blue. For purple flowers, mix prussian blue and crimson lake. For light pink flowers use rose madder; medium pink, use carmine; and for dark pink use crimson lake. For white flowers, make silver white transparent with mastic varnish. A very little speck of ivory black will impart a pearly tint to the white and a speck of blue will give the white a bluish tint if desired. A variety of greens can be produced by mixing yellow and

blue, bearing in mind that the more blue added to a quantity of yellow the darker will be the green. A little white added will produce lighter shades of green.

If the colors are not sufficiently transparent, blend a little mastic varnish with them on a plate or palette, with a palette knife. Success in this, as in every art given in this book, depends upon having pure materials. La Rue's Varnish colors are the best for this work, they are sold only by Mr. Lienhardt [see advertisement on last page.] A complete outfit of colors, brushes, &c. for this work is worth $1,75. An outfit includes nine tubes of varnish colors, a zinc presser, mastic varnish clearing varnish, spirits of turpentine brushes &c.

RUBBER STAMPS.

Many persons have often wondered how young ladies and gentlemen have been able to dress so well and stay at first class hotels when they had no other income than that from the sale of rubber stamps, but this is easily explained. Children are constantly reaching the age when they want their clothing marked, to avoid confusion at home or at boarding schools, therefore there is a never ceasing demand for Name Stamps. Those stamps are sold for no less than 50 cts with ink and pads. The cost of the indelible ink, stamp and pads, is only 6 cts each, and 100 stamps can be made in 2 hours.

The cost of an outfit for this work is not more than $12. and this will include materials enough to do $50. worth of work. The mode of making them is very simple. The type are set up in a chase to form the names required, and an impression is taken from them with plaster paris. This impression is then put into a press with a piece of unvulcanized rubber over it. The press plate is then screwed tight onto the rubber, and the press put on a hot stove till the rubber melts. It is then placed aside to cool, and on removing the sheet of rubber from the plaster, the names will be nicely formed on it.

ELEGANT DOOR PLATES.

ELEGANT DOOR PLATES.

There is hardly any one who has a home of their own, but would like to have a door plate, were it not for the high prices that are generally charged for them. A very common engraved door plate will cost from $3.to $6. and we can safely say that any young lady or gentleman in straightened circumstances, could with a few specimens of these elegant door plates get orders enough in any small city to bring them handsome returns for their labor. Idleness I have said soon reduces persons of moderate means to poverty and distress. And in many cases it might be avoided, by a triffling amount timely invested, in something very simple for which there is a liberal demand, and there is hardly anything given within the folds of this book, that can not be turned to great advantage by any person really in want of something to do, therefore I call the attention to the cost of several things, and the prices they bring in order to convince them that very little energy is required to make a comfortable living, and an honorable one. I have made those door plates and through

agents have sold them to Doctors, Lawyers, Dentists Hotel keepers, Boarding house keepers, and private persons, and have received as high as $15,00. for a Dentist's or Doctor's Plate, that would not cost me more than 65 cts. to get it up.

Have a pattern made of wood the shape and size you desire the door plate, with an oval centre, and the back sunk so as a glass can be put into the casting as into any picture frame. When your pattern is finished get as many castings made from it as you wish. These can be made of brass or iron. Brass is the easiest to finish. If you desire them plated with nickel or silver I would advise you to use brass. The pattern can be made very light so as the castings will not weigh much, and cost but a few cents each. The plating in nickel or silver would not cost more than 15 cts. each. When plated cut pieces of glass to fit in the castings, and form the name of letters printed on paper. If you intend to make several, get some alphabets printed in gold on paper, and cut out with a sharp penknife. Paste those letters onto the back of the glass with a paste made of corn starch and nitrate of strontia. One teaspoonful of each to half a cup of water, stir till it comes to a boil.

LEATHER WORK.

ORNAMENTAL LEATHER WORK

I can hardly recall the many useful and ornamental articles I have seen in my travels made from leather. When well done it closely resembles the richest carving in wood. The most beautiful picture frames I have seen were plain pine wood ornamented with leather work, and beautifully gilded. I have also seen mirors made in this way that reached from the floor to the ceiling, with maurandya and convolvuli vines gracefully climbing from the base to the top. It was a piece of work that could be placed in the most costly furnished mansion and still be singled out as the most elegant piece of furniture it contained. No less beautiful was a side-board made by a lady of Charleston, only 16 years of age. Besides this she had a centre table, what-not, book case, fire screen, wash stand and several wall bracketts. The many articles of splendor that can be made in this way will be suggested by the inventive mind, and the pleasure they will afford will well repay any one for the time it takes to become proficient in the art.

Practice in this art is not only a pleasent recreation but while it will be found very profitable it will prepare such to accomplish with ease other branches of fancy work.

The natural veined sheet brass molds used for making wax leaves are excellent to press leather leaves into, but the mold should be imbedded in plaster paris to make them firm. This can be done by laying the mold into a saucer and pouring the plaster over it. The hollow side of the mold should be turned down.

Sheepskin of medium thickness is the best for general use although there are parts in which the thin portions can be used to advantage. Mark out the shape of the leaves with the molds and a pointed instrument and cut them with a pair of sharp scissors. When you have cut out as many as you will need wet them in cold water, and press them into the molds after imbeding them in plaster paris as instructed. Gently tap on the leather with a light hammer to force out all the veins, then dry them gradually by gentle heat, in an oven or beside a stove.

To give the leaves the appearance of rosewood, dip them into a solution of venetian red and vinegar, and when dry dip them into black varnish made thin with spirits of tur-

pentine. When this has dried dip them into shellac varnish and dry in the sun. This can be repeated till as stiff as desired. Grapes are made by tying large beads in thin leather, then insert the stem and cut the leather around it as smooth as you can. For tendrils paste two thin strips together over a piece of copper wire and when dry bend them around a tapering stick. A convolvulous can be made of damp leather over a mold used for wax work. Fushias, hopvines, passion flowers, cammelias, jessamines, daisies, and wild roses all look well made of leather. Cut out your petals, and after soaking them in water stretch them a natural shape with your fingers. Stiffen them with thin glue well cooked. For coloring use dry colors of the finest quality, manipulated on a palette with whites of eggs or gum-arabic to a freely flowing consistency. Arrange your work tastefully and so as the tacks will not be observed

REQUISITES FOR LEATHER WORK.

Venetian red, black varnish, spirits of turpentine, gum shell lac, copal varnish, oak stain, glue, tacks, copper wire plaster paris, leaf molds, gum arabic, wire nippers, pliers, and a half dozen 8 inch wood hand screws.

GILDING.

GILDING ON GLASS AND PORCELAIN.

Grind some gold powder and borax in gum water, and apply it with a camel's hair brush. When dry it is fixed by the heat of a very hot oven.

GILDING ON LEATHER AND WOOD.

To gild on leather sprinkle it over with gum mastic then heat the stamp to about the heat usually required for sad irons, and press on the gold leaf with it.

To gild on wood merely apply gold size and when tacky put on the gold leaf with a camel's hair brush. Any thing requiring gilding can be done in this way. but china &c. should be baked in to stand constant washings.

BRONZING.

Almost any thing can be bronzed by first applying gold size and when tacky the bronze can be put on with a piece of thick plush. Printed matter can be bronzed by simply dusting the bronze over the print before it dries.

THE PRESERVATION OF
NATURAL FLOWERS.

PRESERVATION OF

NATURAL FLOWERS.

There are many things in Ornamental work, that are really so simple that some persons think they have been imposed upon by paying so much for knowledge so easily and quickly conveyed. Such persons would much more willingly pay their money, if teachers would spend more time in imparting the instruction. In short they think that they are paying their teachers so much money for so much time, when infact they pay merely for the secret of the process. Most teachers are very sensible of this weakness in so many, and in order to please those peculiar people, they have added to some very simple arts many things to consume time, that it may appear to them that they are doing some thing for their money. In no branch of ornamental work has there been so much deception as in teaching the preservation of natural flowers. I have taught this art to a few persons in nearly every city in the United States as I give it here, but never for less than $75.

To preserve a flower whole, as it comes from the stalk, or vine, is impossible. The flowers must be dried and taken apart. There are various modes of drying them. Some persons dry them in a dark room by hanging them up in muslin bags. Others bore holes in a small box and after pasting a sheet of paper over the bottom, they put in about two inches of white sand, then put in some flowers then more sand, and so continue alternately till the box is full, finishing with sand on top. The box is then kept in a warm place for five or six days. Over a baker's oven or over a steam boiler in a hotel, is a very good place to put them. Next place the box in a cellar, or damp place for 24 hours this is to attract moisture to toughen the flowers, as they are very brittle from the heat. This done make holes through the paper on the bottom of the box, and shake out all the sand you can. Now carefully take the petals apart, laying them in order as you take them apart. This done melt some block wax of the finest quality in a dish by means of steam. This can be done by placing the dish over a vessel of boiling water. If the flowers are white, put a little flake white into a piece of muslin and allow it to remain in the hot wax till tinted sufficient, then

remove it. Now dip some small pieces of English or French white tissue paper into the wax, and place a petal between the two pieces, then warm them over a spirit lamp and press them firmly together. You will be able to see the petal through the paper, so that there will be no trouble in cutting the paper the shape of the petal. As the petals all shrink by drying, the paper is allowed to extend about $\frac{1}{8}$ of an inch all around the petals. Having encased sufficient petals in this way, form them into flowers just as you would a wax flower. The wax can be tinted any color desired by putting it into muslin as instructed. Green leaves are generally dried and merely painted green. If you doubt this process being the genuine, take some flowers to the light that have cost $50. or $60. to have them preserved, and you will at once see the paper margin where it extends over the petal. It could not be otherwise, for the flowers are returned their natural size, and the shrinkage caused by drying could only be made up by encasing the petals as described.

CHINA DECORATING.

The most simple mode of decorating china is with mineral decalcomanie designs. They are printed on sheets and may be had at almost any Artist Supply Store as can also the varnish required to transfer them.

After cutting out the design give the article a coat of varnish where the design is to go on, and press on the design. If the air does not readily press out dampen the back of it, then allow it to dry, and after moistening it again carefully rub off all the paper allowing the print alone to remain. Another mode for those who can not draw is to soak an ordinary engraving in salt water and transfer it to the article with the same varnish, then proceed to color it with mineral colors to suit your taste. Messers Tilton & Co., of Boston,. Mass, publish several beautiful designs for China Painting. Those designs have the outlines perforated so that a knowledge of drawing is not necessary. With each of the designs a model is sent printed in colors. Many persons have began china painting in this way and have made pleasing progress. But it should be borne in mind that painting on china must be baked in to stand repeated washings.

VARNISHES.

TURPENTINE VARNISH.

5 lbs. of good clear rosin crushed fine to one gallon of oil of turpentine, boil till dissolved, and use when cool.

LINSEED OIL VARNISH.

Boil one part linseed oil one hour, then add four parts of good clear rosin crushed fine. Keep it stirred till the rosin is dissolved, then add one part spirits of turpentine and when strained and cool, it will be ready for use.

MASTIC VARNISH.

Bruise the mastic by a muller on a grindstone, and set the oily tears aside, and put the ballance in double distilled turpentine measured in a very clean measure, shake for about one hour. Another mode is to dissolve it in alcohol by means of a sand bath, or by putting the vessel containing it in hot water.

COPAL VARNISH.

One ounce of copal, and ½ an ounce of shellac crushed very fine, and dissolved in one quart of spirits of wine. Keep it in a warm place and stir occasionally till dissolved, then strain, and it will be ready for use.

GOLD VARNISH FOR LEATHERS.

Turmeric, gamboge, of each half a scruple, oil turpentine two pints; add seed lac, gum sandarac, of each four ounces dragon's blood four drachms, venetian turpentine two ounces, pounded glass four ounces. Pour off clear.

ANTIQUE VARNISH.

Put into one bottle 1½ ounces of strictly pure venice turpentine with 3 ounces of pure spirits of turpentine, and put the bottle in warm water. Into another bottle put 6 ounces of genuine fir balsam of the finest quality, and 3 ounces of 95 per cent alcohol. Shake well every half hour for ten hours, then mix and keep in a warm place 8 or 10 days before useing it.

WATERPROOF OR PICTURE VARNISH.

Five ounces of fir balsam dissolved in ten ounces of rectified spirits of turpentine. Agitate till dissolved, and strain if desired. Pictures should be sized with a solution of isinglass before applying the varnish.

HARD WHITE VARNISH.

One pound of mastic, 4 ounces of gum anima and 4½ pounds of gum sandrac. Dissolve in two ounces of rectified spirits of wine. Keep it in a warm place and stir them every few minutes till wholly dissolved, then strain.

D. M. LIENHARDT

Dealer in

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The enormus yearly accession to the number of professional artists and amateurs, indicative as it is of growing taste on the part of the public has constituted, apart from professional emulation, a powerfull stimulous on my part to spare no efforts, neither of time or money, in meeting every possible requirement in excellence of material.

To justify the liberal patronage I enjoy I shall continue to put forth every effort to procure colors that will not only be pure in composition, but such as have brilliancy and depth of tone with the utmost resisting power to heat, light, and vapor. I shall keep a full line of requisites for the arts taught in the Universal Instructor, and will do all I can to maintain my reputation for reasonable prices.

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